THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

OCTOBER
1911

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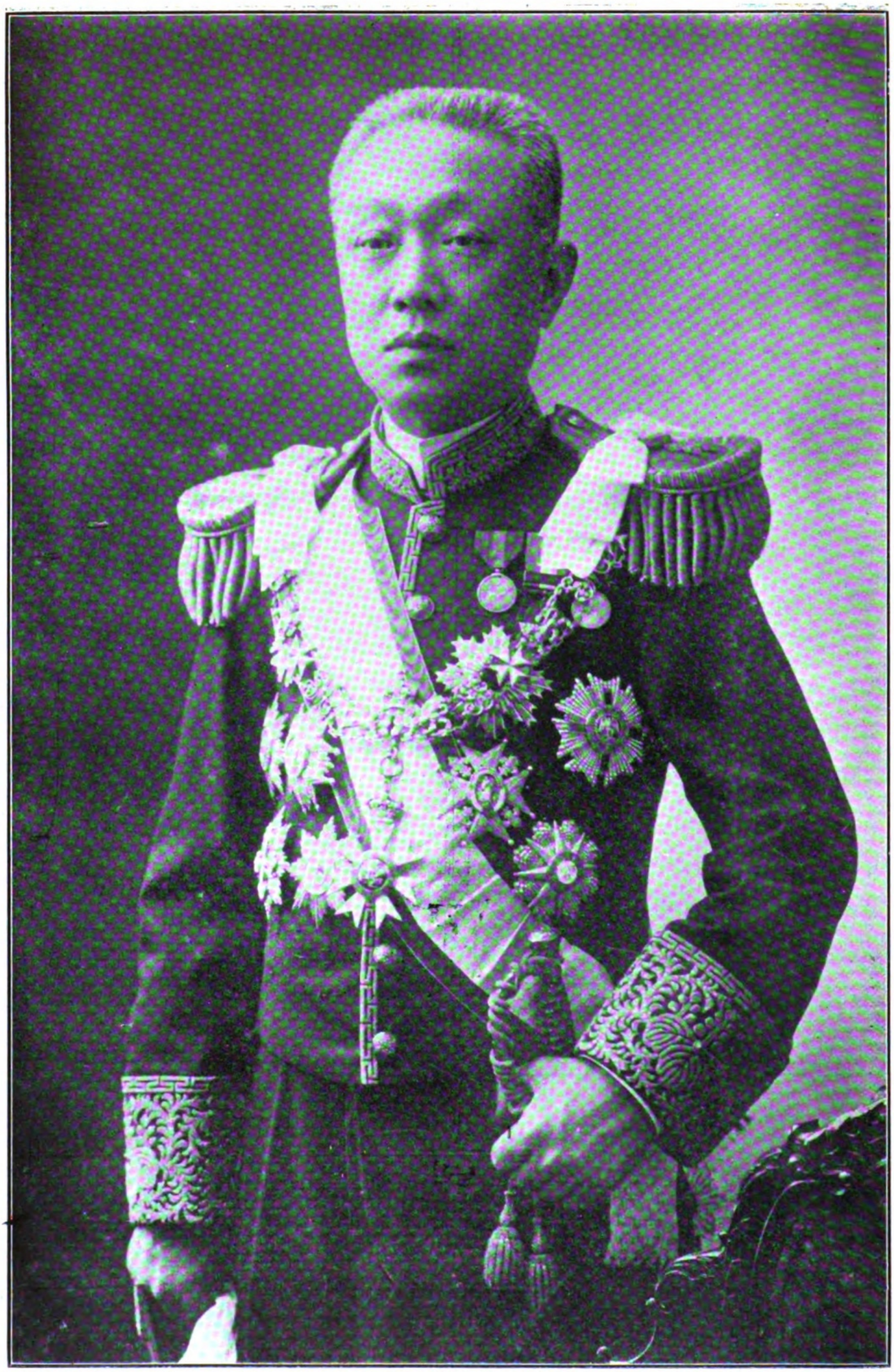

MARQUIS SAIONJI, PRIME MINISTER. *Le Marquis Saionji, le Premier Ministre.*
Marquis Saionji, der Minister-präsident.

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THE JAPAN MAGAZINE

VOLUME TWO OCTOBER, 1911 NUMBER SIX

THE NEW CABINET

THE Saionji Ministry, whose members recently received Imperial sanction and official appointment with befitting ceremony at the Palace, in the presence of His Majesty the Emperor, is composed mainly of well-known statesmen who have previously occupied ministerial seats, the three exceptions also being prominent public men, and the Prime Minister, and three of the new cabinet members are the foremost men in the Constitutional Party or *Seiyukai*.

The public, apparently regards the entire personnel of the new Cabinet with general favor. It is as follows:—

Marquis Saionji, Prime Minister, Mr. Hara, Minister of Home Affairs; Viscount Uchida, Minister of Foreign Affairs; Baron Ishimoto, Minister of War; Baron Saito, Minister of the Navy; Mr. Matsuda, Minister of Justice; Mr. Haseba, Minister of Education; Count Hayashi, Minister of Communications; and Baron Makino, Minister of Commerce and Agriculture.

Marquis Saionji becomes Minister-President for the second time. He first entered official life in 1888, as President of the Bureau of Decorations, just after returning from a many years' residence in France. Following that, he was made Vice-President of the House of Peers, then a member of the Privy Council, after which he accepted the portfolio for Education, also being called upon during that period to assume, temporarily, the duties of Minister of Foreign Affairs. The Marquis was acting Prime Minister for a short time following Prince Ito's resignation, and was appointed to that high office in 1906, serving two years.

The Minister of Home Affairs, Mr. Hara, is one of the *Seiyukai* leaders, with wide experience as a statesman and also a journalist. He was on the staff of the *Hochi*, the Oaska *Mainichi* and *Shimpo*; was special correspondent from Korea, in 1882, and upon his return served successively in the Foreign Office, as secretray, as consul, and in 1896, Minister of Communications, and became Minister of Home Affairs in Marquis Saionji's former administration which portfolio he resigned two years later.

Mr. Hara was a strong factor in the

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Constitutional Party, under the leadership of Prince Ito.

The press had predicted that Mr. Hara would take his place in the Saionji Cabinet as Minister of Finance, but proved mistaken, though its forecast for the Minister of Foreign Affairs, Viscount Uchida, was correct.

The latter has been in diplomatic service since 1887, having been Secretary of Legation at London, and at Peking; Director of the Political Bureau, Vice-Minister of Foreign Affairs, Minister at Peking, Ambassador to Vienna and is at present filling that office in Washington; until his return, the portfolio of Foreign Affairs will be assumed by Count Hayashi.

The career of the new Minister of Finance has been principally commercial, he having started in business as a member of the Mitsu Bishi firm, later becoming manager in the head office of the Nippon Yusen Kaisha; then chief of the Business Bureau of the Bank of Japan, of which he afterwards became governor, at the same time acting on the Board of Directors of the Yokohama Specie Bank.

In 1903 he was appointed by Imperial nomination to the House of Peers, and in 1909 was made president of the Hypothec Bank.

Says the Tokyo *Nichi Nichi*: "The selection of Mr. Yamamoto for his post is generally considered as speaking very eloquently of the resolute attitude of the new Ministry toward the clan bureaucracy of which Prince Katsura is now identified as the ruling spirit."

"The appointment of Mr. Yamamoto," says the *Advertiser*, "has aroused all sorts of comment. Viscount Soga, a retired general, and a privy councilor, says that Marquis Saionji must have made considerable deliberation regarding it. If a Cabinet wants to be a firm working unit, its Finance Minister has to be the strongest link. Considered, he states, in this wise, Yamamoto seems to be the right man, because of his long experience as a banker and financier.

"Mr. Senkichiro Hayakawa, manager of the Mitsui Bank, says that Mr. Yamamoto is best informed about financial affairs, and that his long connection with Japan's financial world, and specially with private institutions, will make him a good go-between between the Government and the commercial communities. Thus far, the Government has had the bad habit of monopolizing; but his appointment may sound the death-knell to these practises.

"It may be interesting to hear what Mr. Yamamoto has to say about himself. Unassumingly, he says that though he has some experience in banking, he has none about other phases of finance, so that he expects difficulties in the discharge of his duties. 'There are,' he says, 'many officials in this country who become business men, foresaking public life. But my lot is just the reverse, as I have turned from the commercial world into officialdom, thus making myself an experiment to ascertain the business man's abilities in a public office. I feel the weight of my responsibilities.'"

In the *Mail* we read:

"Naturally enough interest centres on the new Minister of State for Finance, Mr. Yamamoto. The Tokyo *Asahi* says that the appointment of Mr. Yamamoto to the portfolio of Finance came as a surprise to many, for his name has never been before the public in a political connection. He is, nevertheless, a pro-

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ADMIRAL SAITO, MINISTER OF THE NAVY.
L'Amiral Saito, le Ministre de la Marine.
Admiral Saito, der Marineminister.

MR. HARA, MINISTER OF HOME AFFAIRS.
M. Hara, le Ministre de l'Intérieur.
Herr Hara, der Minister des Innern.

COUNT HAYASHI, MINISTER OF COMMUNICATIONS. *Le Comte Hayashi, le Ministre des Communications. Graf Hayashi, der Minister der Verkehrswesen.*

LIEUT.-GEN. ISHIMOTO, MINISTER OF WAR.
Le Lieutenant Général Ishimoto, le Ministre de la Guerre. Generallieutenant-Ishimoto, der Kriegsminister

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MR. MATSUDA,
MINISTER OF JUSTICE.
Le Ministre de la Justice.
Der Justizminister.

MR. YAMAMOTO,
MINISTER OF FINANCE.
Le Ministre des Finances
Der Finanzminister.

VISCOUNT UCHIDA,
MINISTER OF
FOREIGN AFFAIRS.
Le Ministre des Affaires Etrangers.
Der Minister der auswärtigen Angelegenheiten.

BARON MAKINO,
MINISTER OF AGRICULTURE AND COMMERCE.
Le Ministre d'Agriculture et du Commerce.
Der Minister für Landschaft und Handel.

MR. HASEBA,
MINISTER OF EDUCATION.
Le Ministre de l'Instruction Publique.
Der Minister des Unterrichtswesens.

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minent figure in economic circles and therefore his appointment to the portfolio can not be regarded as an anomaly. Should his appointment conduce to a thorough understanding between the Government and the business men in the matter of State finance it will prove a blessing to the new Ministry."

General Ishimoto, who succeeds Count Terauchi as Minister of War, bears the record of many years' service as Director of the Military Arsenal, Tokyo. Also in various Staff Office posts, and as Vice-Minister of War, to which latter he was appointed in 1903. After the Russo-Japanese war, he was created a peer, with the title of Baron. His appointment is applauded as most fitting.

Admiral Saito, Minister of the Navy, is the only member of the Katsura Cabinet to remain at his old post; though Count Terauchi was offered the portfolio for War, he declined it, but retains the Governorship of Korea. Admiral Saito has attained his position through ability and worth; he proved himself of value as naval attaché in foreign countries, and later was made naval commander, bringing to Japan the warship *Fuji* from England, where he had spent some time.

The new Minister of Justice, Mr. Matsuda, held the same portfolio under Marquis Saionji, 1906-08, when, upon the retirement of Baron Sakatani as Minister of Finance, he was appointed to that post. Mr. Matsuda's career as a statesman began, after preparation abroad and some years' work as an educator, when he entered the first Diet. Under the Okuma-Itagaki administration, he served as Minister of Finance, and was given the portfolio of Education in the next Cabinet. He is the senior member of the present one, being sixty-six years of age, and is one the powers in the *Seiyukai*.

Mr. Haseba, another of the *Seiyukai* members, takes a ministerial seat for the first time, as Minister of Education. Being a native of Satsuma, while a youth, he took part in the Saigo Rebellion as a rebel and for which he suffered imprisonment. Entering politics, his first appointment was as Chief of the Secretariat of the Home Office, under the Okuma-Itagaki administration. He has sat in the House since the first meeting of the Diet, having been Chairman and President, which latter office he now resigns.

Count Hayashi, newly appointed to the portfolio of Communications, is another statesman, who, in his early days was made a prisoner by Imperial forces, he having fought against them under Enomoto. He was sent, by the Tokugawa Government, to England to be educated, and upon his return entered upon an official career which has been one of high honors, and in which he has proved himself most able and efficient.

Count Hayashi represented the Government at Peking, St. Petersburg and London; was sent to The Hague Peace Conference (1899), and was a signatory of the Anglo-Japanese Alliance (1902). He has also achieved some distinction as a man of letters, being the author of The Farmer Patriot, and having translated Political Economy, by Mill, The Prince, by Machiavelli, and other works.

Baron Makino, Minister of Education in the retired Ministry, takes up the portfolio of Agriculture and Commerce in the new. He was private secretary in 1888 to the late Prince Ito, then Premier; was twice Minister to foreign capitals, in 1897, to Rome, and in 1906, to Vienna.

At the first council of the new Cabinet, several appointments of Vice-Ministers were made. For Finance, Mr. Hashimoto; for War, Major-General Oka; for Justice, Dr. Hiranuma; for Education, Mr. Fukuhara; for Communications, Mr. Komatsu. Other Vice-Ministers are remaining at their posts for the time being. Mr. Minami, took his place as Chief Secretary of the new Cabinet at its initial meeting.

In regard to the policy of the new administration, "there are beginning to be indications," says the *Mail*, "that the Saionji Cabinet will from next year adopt a policy of strict conservatism in finance. The two great measures which will be taken for that purpose are the temporary abandonment of the program of increased armaments and postponement of the widened railway-gauge. It

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is indeed difficult to conceive what other course Marquis Saionji and his colleagues can logically follow. The nation expects them to lighten its taxation burdens and recognizes at the same time that there can be no meddling with the sinking fund. Therefore retrenchment of unproductive expenditures is the only source available. The policy will not be followed out immediately, perhaps, but that it will become discernible in the Budget of 1912 is gradually coming to be regarded as a certainty. It is a curious fact that whereas the Katsura Cabinet was called to power by a mandate from the nation to reduce expenditures, it is now called upon to make way for the very financiers whose supposed extravagance resulted in their downfall at that time.

"It appears to be generally recognized in political circles that whatever may be the measure of the new Cabinet's industry, there is very little chance or opportunity of accomplishing anything in the brief interval that remains before the summoning of the Diet. Finance cannot be touched. That is universally admitted, since the Government has only some two months wherein to shape the new policy however greatly they might desire to do so. Foreign affairs, also, present no feature calling for immediate manipulation, and thus we arrive at the fact that the conversion of the railways to the wide-gauge system is the only problem with which the Cabinet can deal in anything like a final manner. The admission of such a conclusion is very characteristic of the whole situation, for it evidently suggests the queries, 'What do the people expect from the new Ministry?' and 'Why were they so anxious to oust the old one?'"

Count Okuma is quoted in the Osaka *Mainich* as saying:

"Why did Prince Katsura resign, and why should Marquis Saionji succeed him? There is no conceivable cause for the change where the highest officers of State are involved. Their actions are anything but constitutional. I cannot agree with most people in calling this a political change. To be a political change, there must be clear issues that caused the change; that is to say, there must be change of the policies with the change of a ministry. If a Taro Kaja was only succeeded by a Jiro, how can you call this political change? Nor can you expect to satisfy the people who are wanting something new."

Baron Shibusawa's opinion is expressed in the *Mail* to the effect that "the Katsura Cabinet failed to live up to its opportunities when it neglected one great branch of financial requirements by failing to revise and reduce the taxes hastily imposed for war purposes. The Cabinet limited itself to dealing with the extraordinary foreign debt, and had wholly neglected revision of domestic burdens. Whatever Ministry succeeds to power, it will have to take up that problem, and it will also be obliged to abandon all idea of an immediate increase of armaments. In fact the Baron thinks that the incoming Ministry will find its greatest opportunity in dealing with this matter of the revision and the reduction of the war taxes."

And the same journal further remarks:

"With regard to the reception given by public opinion to the new Cabinet, it may be said to be on the whole distinctly favorable. How much of this is due to the disposition naturally evoked in such circumstances, and how much of it is a genuine appreciation of statecraft, there is no way of determining. The aversion inspired by the last Cabinet in the final stages of its existence could not have failed to elicit a welcome for its successors whatever their record. But indeed, when we come to the question of record there is something to be said. The incoming Ministry has to win its laurels, and inasmuch as the majority of its members had not yet given practical proof of administrative ability, judgment must be suspended. For the moment the nation seems to have forgotten that the last two Katsura Cabinets had to deal with crises of unprecedented magnitude in State affairs, whereas the second Saionji Cabinet is practically untried."

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FIFTY YEARS IN JAPAN

By ARCHBISHOP NICHOLAI

[The Jubilee Anniversary of His Grace, Archbishop Nicolai's coming to Japan as a missionary was celebrated July sixteen, by the Russian Orthodox Church in Kanda, with impressive ceremony. His Grace's very long residence in this country, commencing as it did before the Meiji Restoration, enables him to speak authoritatively upon many subjects, and his ability and talent add greatly to their interest as presented by him. We translate from the Japanese first published in the *Jiji* by the special permission of His Grace, the Archbishop Nicolai.—EDITOR.]

II

AS I remarked previously, it was my purpose to arrive in Japan, by all means, during December, and I had therefore made all haste in leaving home and travelling through Siberia, notwithstanding which it was already midwinter when I reached Nicolaevsk, and marine service to Japan had been discontinued for the time. In consequence, I was compelled to remain in Nicolaevsk till spring, when the vessels would begin running again.

The celebrated Innokentei, Bishop of Kamtchatka, Siberian missionary (later the Metropolitan of Moscow), and a man of godly character, also spent that winter in Nicolaevsk. As a Bishop and a missionary, he was winning the admiration and love of the people by whom he was looked up to as a wonderful evangelist and learned man.

Those winter months and up to April, I spent in constant reading and study, even going over the German and French I had learned at school; I paid week-end visits to Archbishop Innokentei, to hear his teachings and profit by his experiences as a missionary; and I kept in close touch with other well-known devout and religious men, who were living in Nicolaevsk at the time. No Japanese lived there then, so I had no opportunity of seeing one.

To-day, Nicolaevsk is a city with modern methods of communication under fine system, and many steamers ply the Amur in summer, and sledge service is maintained in winter, so that traffic is never suspended, as in those days when it was completely cut off by the ice-bound river and weary wastes of snow.

With the coming of spring and melting of the ice in the North Sea, shipping was again made possible. But even then it was upon chance that I depended, for there was no direct service between that city and Japan, and my only hope lay in the possibility of the arrival of a Russian cruiser proceeding thereto; for it was easily allowable for me to take passage on a man-of-war, as missionary attaché to the Russian Consulate. Fortunately for me, such an opportunity was soon at hand, for the *Amur* had anchored off Nicolaevsk and was taking on a cargo.

I was not slow to take advantage of this, and it was late in April when, after nearly three months of waiting, I at last embarked for Japan, on the warship, which sailed from Nicolaevsk and through the Tartar Straits into the open sea.

An incident occurred on the way which gave me my first acquaintance

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ing, to look at his reflection and hear his *own* voice *again*. I felt as if I were *multiplying*, and that *multiplying* was a mission. "Yes!" said I *aloud*, *with* a sudden *sense* of *mission*, "I *will* go to Nicolaevsk and *establish* there, *with* the *help* of *God*, a *new* Athens, a *new* Athens in Nicolaevsk at the first *possible* opportunity, *whatever* it may cost me!"

I *was not* alone in my *ecstasy*. Nicolaevsk and the Kirghiz (*nomads*) *were* also *multiplying*. Every *day* I *received* from *them* *numbers* of *petitions*, *requests*, *complaints*, *declarations*, *and* *all* *sorts* of *documents*, *which* I *had* *to* *read* *and* *sign*. I *was* *overwhelmed* *with* *work*, *but* I *felt* *that* *I* *was* *carrying* *all* *before* *me*, *and* *that* *I* *was* *the* *master* of the *situation*. I *was* *not* *afraid* of *responsibility*, *and* *was* *ready* *to* *undertake* *anything* *and* *everything*. I *was* *not* *afraid* of *the* *Governor*-*General* *himself*, *and* *when* *he* *visited* *Nicolaevsk* *I* *was* *the* *first* *to* *call* *on* *him*, *and* *I* *did* *so* *in* *a* *carriage* *and* *pair*, *which* *I* *had* *bought* *for* *the* *purpose*. *He* *received* *me* *very* *graciously*, *and* *I* *was* *overjoyed* *to* *find* *that* *he* *was* *a* *man* *of* *enlightened* *views*, *and* *quite* *capable* *of* *appreciating* *my* *new* *ideas*. *He* *was* *a* *Liberal*, *and* *a* *Reformer*, *and* *I* *was* *convinced* *that* *he* *would* *be* *my* *right* *hand* *in* *the* *work* *I* *had* *undertaken*. *He* *was* *a* *poet* *too*, *and* *had* *published* *a* *book* *of* *verses*, *which* *I* *had* *read* *with* *pleasure*. *He* *was* *very* *fond* *of* *literature*, *and* *had* *a* *large* *number* *of* *books* *in* *his* *study*. *I* *noticed* *the* *Collected* *Works* *of* *Shchedrin* (*Saltykov*), *Spielhagen*, *Victor* *Hugo*, *Dickens*, *Thackeray*, *George* *Sand*, *Erckmann*-*Chatrian*, *Auerbach*, *Gogol*, *Turgenev*, *Goncharov*, *Pisemsky*, *Ostrovsky*, *Nekrasov*, *Saltykov*, *Uspensky*, *Pomyalovsky*, *Reshetnikov*, *Veltman* (*Old* *Man* *Pogorelsky*), *Zagoskin*, *Lazhechnikov*, *Zagoskin*, *Bestuzhev*-*Marlinsky*, *Ryleyev*, *Count* *Sollogub*, *Veltman* (*Author* *of* *Kalashnikov*), *Zhukovsky*, *Karamzin*, *Dmitriev*, *Derzhavin*, *Lomonosov*, *Sumarokov*, *Kantemir*, *Trediakovsky*, *Lomonosov*, *Radishchev*, *Novikov*, *Fonvizin*, *Kherask

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with representatives of the people to whom I was going. Nearing the mouth of the river and the village of Dekastri, cries of distress were heard, and presently a stranded vessel was sighted in the distance. The *Amur* hastened to the rescue, and arriving, discovered she was a Japanese sailing ship, and succeeded in towing her off, none the worse for her difficulty.

She carried a young Russian interpreter, who came aboard the *Amur* with the Japanese captain, who desired to express his thanks for the assistance rendered. As might be expected, I was deeply interested, and I closely observed the behavior, speech and personality of this Japanese. Afterwards, I was able to visit his ship and see many others, between one of whom, a physician, and myself a friendship was formed that proved an intimate and lasting one.

A most favorable impression was made upon me by the orderly and scrupulously clean condition of the ship, whose cargo, rigging, et cetera were so well looked after. She had sailed from Hakodate for a Russian port, where her cargo of Japanese goods would be disposed of.

Less than a week is required now to make the trip from Nicolaevsk to Hakodate, but, fifty years ago, such was not the case; three months were consumed in my voyage instead, incredibly long, but of course this was due to the circuitous route necessary to the warship, carrying both mail and freight to Russian colonists, in Kamtchatka, Saghalien, et cetera.

While regretting the delay, at the same time I was glad to see northern Russia, and made myself content to the end of the prolonged voyage, and when, one morning, I could discern the blue outlines of the Kurile Islands on the horizon, the feeling that surged in my breast was akin to that produced by the first sight of one's native land after an absence of years in a foreign country.

When I first beheld Japan's verdant mountains, as I stood on deck, an overwhelming sense of joy and enthusiasm for the work I was about to undertake swept over me, as the tide the shore at full moon, and I felt that this Land of the Rising Sun, awaiting Christ's evangelists and the blessed promises of the Gospel, and upon which I had set my heart, was now indeed my bride.

The *Amur* finally came into Hakodate Bay, a splendid harbor, from three sides of which rose sheltering hills clothed with thick woods. Even so long ago, it was filled with Japanese craft and vessels of various types.

Immediately upon landing, I was escorted to the house appointed as my home, within the Russian Consulate compound; it could not be admired as attractive, but with that I concerned myself little, for I was more engrossed with my various surroundings.

The rugged mountain that rose behind the city, the view of the bay with its unique and picturesque shipping, the houses and their inhabitants afforded interesting, and unfamiliar sights that excited admiration, surprise and curiosity; but which time made less strange, and me a part of, instead of apart from, and gradually all seemed less far removed from things in my native land. Presently, I even found myself able to distinguish at once between the *bushi* and the merchant, the *ronin* (a wandering *bushi*) and Government officials.

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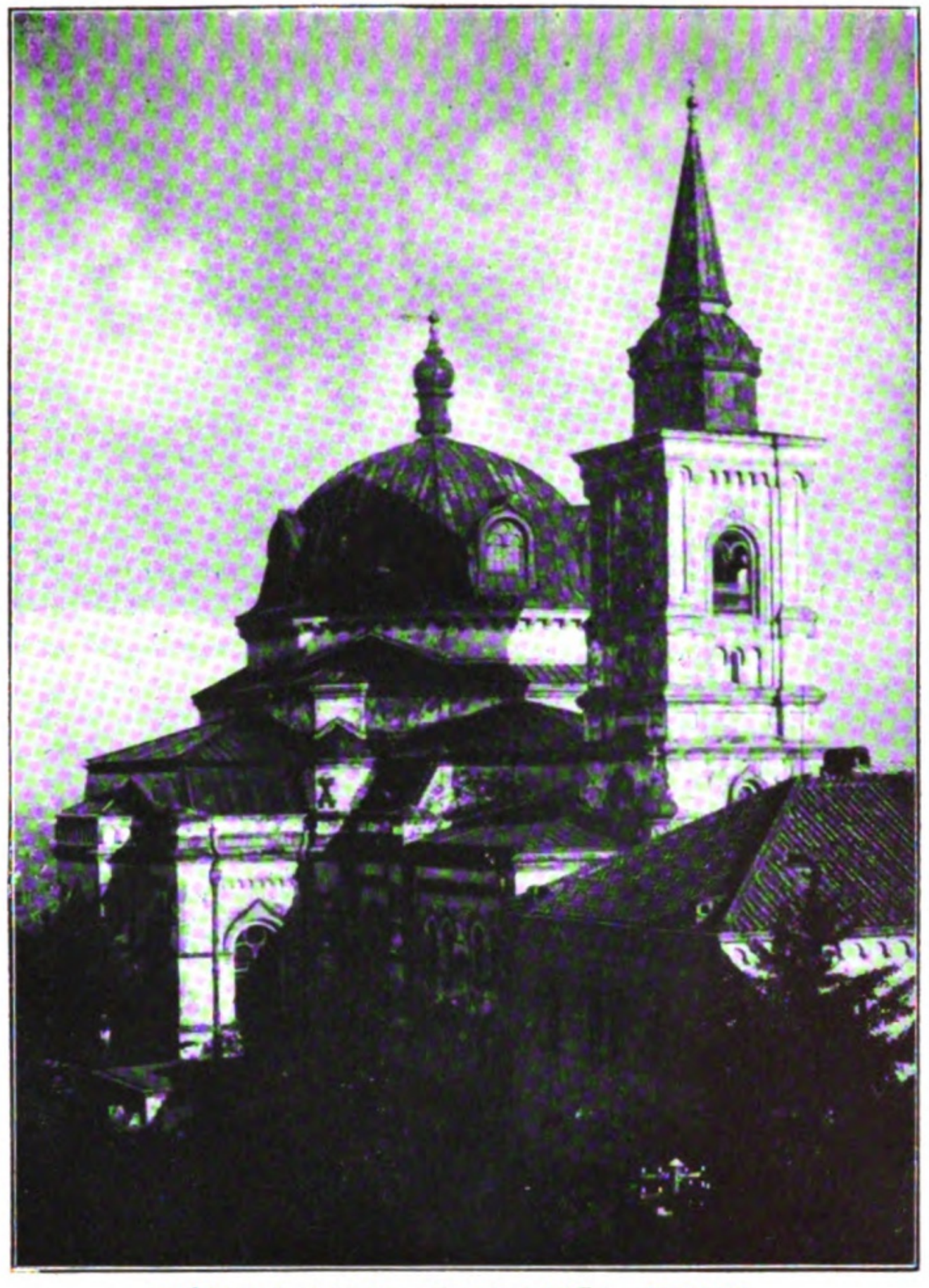
ARCHBISHOP NICHOLAI.
L'Archevêque Nicholai. Erzbischof Nicholai.



RUSSIAN ORTHODOX CHURCH, TOKYO.
L'Eglise Orthodox. Russische orthodoxe Kirche.

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SCENES OF JUBILEE CEREMONY, RUSSIAN ORTHODOX CHURCH.
Les vues du jubileé dans l'Eglise Ortho lox.
Die Ansicht der Jubelfestes, russische orthodoxe Kirche

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The manners and customs of the Japanese of that time, a people but partially enlightened, impressed me as being, in some particulars at least, less civilized than those of Europeans in general; but notwithstanding, as I knew them at Hakodate in those first years of my residence among them, they had then that politeness which is characteristic.

Being engaged in religious work, the temples and shrines of the city claimed my first attention. They were simple and unostentacious, for at that time Hakodate was less important than it is at present; but a thing that pleased me was the care with which they were kept, the extreme neatness of every detail. Among them were several classes of shrines, three of which, *omiya* (lower), *shimmei* (to a guardian god) and *inari* (to the fox-god) were found in all quarters and at no great intervals, and these spoke to me of the nature of the people.

But I was shocked at the dire degeneration of their religious belief. This, mind you, not because of idolatry, nor the enrolling of animals and the elements as deities, but because of the worship of disgraceful and obscene objects, which I witnessed. And when I discovered a particular shrine in Hakodate dedicated to something of an indecent nature, I shuddered to think of the degraded state of the faith of the people. However, I was not misled into the belief that this was representative of the moral status of all Japan, and whenever I saw worthy elderlies bowing down before idols in the temples and presenting themselves piously before shrines petitioning the gods of fortune and happiness for good luck in their various walks, the firm and ardent hope of converting them to belief and faith in the true God thrilled me anew.

Hakodate, at that time an open treaty port, was not under the control of a *daimyo*, but was governed by an official called *bugyo*, appointed by the Bakufu authorities, all efficient and tried men. The Government buildings were, of course, the most important in the city.

Order was maintained and the city guarded by *kei-eitai*, who acted in the capacity of both soldiers and police, and the administration in this particular seemed to me highly successful.

After being in Hakodate about a week an interview was arranged for me with the *bugyo*, through the courtesy of the Russian Consul, Mr. Goskevitch; but upon being presented, the *bugyo* addressed him exclusively, bestowing upon me but a significant glance, as he remarked, "And he is the new missionary." Perhaps it was because of my youth, for I was scarcely twenty-five.

I had not been in Hakodate long before various diplomatic questions, of a more or less serious nature, arose successively, and on account of which, even I felt no little concern. Eight years elapsed after my arrival in Japan before the Imperial Restoration took place, so I had ample opportunity to study the administration of the Tokugawa regime as applied to political affairs of the treaty port of Hakodate.

The *bugyo* occupied a unique position and had special power; he acted independently with the consuls in all matters relative to foreigners, and the sphere of the consuls, in those days, was far greater than at present, their responsibility being about the same as that of

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The manners and customs of the Japanese of that time, a people both naturally intelligent and increased in its being in some [illegible] civilized than they were in [illegible] and [illegible] more [illegible] than that [illegible]

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Ministers of State. In matters of diplomacy they were called upon to protest strongly, and they found the *bugyo* by no means yielding when, in his opinion, occasion demanded resistance; he never humiliated himself nor his country.

Being a missionary, I did not come by any wide information of the national policy of the closing feudal days, but my experience and observations in Hakodate allow me to state without hesitation, that Japan's attitude toward foreign countries was not one of submissiveness, nor did it indicate weakness. On the other hand there was among foreigners no feeling of distrust toward the Bakufu officials.

On the whole, the situation was marked by peace and friendliness; but necessarily, during that period of establishing foreign intercourse, complications arose that demanded careful and diplomatic handling between the *bugyo* and foreign consuls.

(To be continued)

TO MOUNT FUJI

By A. A. RUSSELL

Oh! thou majestic mound of earth,
Capp'd with eternal snow! Thy birth
Dates back to mystic days of yore,
To which imagination fails too soar!

What wondrous scenes didst thou behold!
Of countless tragedies untold;
Of bloody feuds in times gone by;
Of fierce clan fights 'tween *samurai.*

If all these deeds thou couldst recount,
Oh! thou sacred, time-worn mount,
'Twould stagger e'en the stoutest heart
To hear the tale thou wouldst impart!

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ADMIRAL TOGO

IN the old castle town of Kagoshima, province of Satsuma, sixty-three years ago, the newly arrived son of a *samurai* was the silent centre of interest at a ceremony, the occasion for which was to bestow upon upon him his name. He made no demonstrations of pleasure, nor entered any war-like protests, but doubtless these circumstances had naught to do with the name which he received —Heihachiro—which means 'peaceful.'

This rejoicing over the 'tranquil' son was in the family of Togo (Togo means 'of the East'), which was not without honor among those famous warriors, the Satsuma clan, and though young Heihachiro was not trained, under the strict discipline of his soldier father, for a profession of peace, nor has his life service to his country, which has placed him foremost among her heroes, been in peace, though it may be said to have been in pursuance thereof, yet, Nature truly endowed him as a 'peaceful one,' whose spirit could remain unperturbed; whose inner self was ever calm and unruffled; and not unlikely this led him on to victory, where a more easily excited and high spirited warrior had failed.

Admiral Togo's boyhood was passed quietly and without any incident of an unusual nature. He was always of a reticent disposition, and showed no signs of extraordinary talent or mentality, and was once introduced by the Elder Saigo (some years his senior, and sufficiently interested in him to regard him as somewhat of a protegé), as "a fool called Togo." But at the same time the great statesman had doubtless discerned the lad's real worth.

Until he was twenty-two years of age, he devoted his time to the studies prescribed for *samurai* in Chinese classics and military exercises.

In 1870, he entered the Imperial Japanese Navy, then in its infancy, and a year afterward was selected by the Government to be sent to England for naval training, remaining five years.

The cruiser *Hiyei* was then being built in that country, and by the time it was launched, Togo had completed his studies, and returned to Japan, together with other naval cadets, on board that vessel, and very soon after received an appointment as Second Lieutenant.

He continued to win promotion; was Captain of the *Yamato* and *Hiyei*, Commander of the *Amagi*, and in 1895 was in command of the *Naniwa*.

War was then imminent between Japan and China, and as the *Naniwa* was cruising off the coast of Hoto, a Chinese transport flying the British flag was seen. Togo stood upon the bridge, it is said, with his binoculars in one hand, and a treatise on international law in the other, one or two passages of which he scanned closely for a moment, then gave orders to fire, and the Chinese vessel was sunk.

The Japanese Government immediately upon learning this, formally declared war; Togo had effected the decisive stroke.

With the successful close of the war, he was made Rear Admiral, and given command of the squadron; subsequently

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he became Vice-Admiral, and was appointed Commander-in-chief of the Maizuru Naval Station.

When war broke out between Japan and Russia, 1904, Admiral Togo was somewhat unexpectedly transferred to the first squadron, as Commander-in-chief, and with it, accomplished the naval exploits that sent his name around the world as one of the greatest strategists of the age.

His knowledge of, and experience with, warships was great, but in that respect he had more than one equal in the Japanese Navy ; and so far as naval strategy was concerned, Admirals Shibayama and Hidaka are considered to have excelled the unpretending Togo ; but not a man in the Japanese Navy was able to win the hearts of his subordinates as did Togo. Every man under him was ready to sacrifice his life, and all Japan regarded him with love and confidence, feeling that with such a man in command of their naval forces, the final result would be victory, and this, indeed, must have helped him to win it.

Always a man of great reserve and few words, during the progress of the war, Admiral Togo maintained his usual habit of silence, and indulged in deep meditation, never acting hastily, though always with prompt decision, and never deviating, once having determined upon a plan of action.

When he was instructed by the Naval Staff to block Port Arthur, he deliberated his own time about doing so ; and after the work was begun and its difficulty and danger proved so far greater than expected that the Staff instructed him to cease operations, he paid no attention to it, but proceeded with the work which he had set his iron will to accomplish, and finally attained the end he sought.

The battle of the Japan Sea stands out in the naval history of the world, a victory to the Japanese almost unrivaled in naval warfare. In the heat of the battle, Admiral Togo is said to have stood calmly watching that indescribable scene, as immovable as a statue, notwithstanding the shot and shell that fell about him.

His return to Tokyo was triumphant ; honors were heaped upon him ; he was hailed as the " Nelson of the Far East," but he was the same silent and modest man, unaffected by the fame and glory he had won, not only in his own country, but around the globe. Newspaper reporters interviewed him in vain—they got no story from him ; publicity was what he most avoided.

The Emperor at once rewarded his great naval hero by promotion from Rear Admiral to Admiral, conferred upon him the highest honor of the service, the First Class Order of the Golden Kite, and created him a Count.

He was also made Chief of the Naval General Staff, and finally a member of the Gunji Sangikan, the highest military and naval board, on which he still serves.

The extremely retiring disposition of the Admiral deprives the public of the knowledge of many personal incidents concerning him ; but the following story is told.

When he received orders to proceed to the seat of war, he had been for some days confined to his room with a cold ; but the order being handed to him, he sprang from his bed, and, rapidly changing his gown for his uniform, was on the

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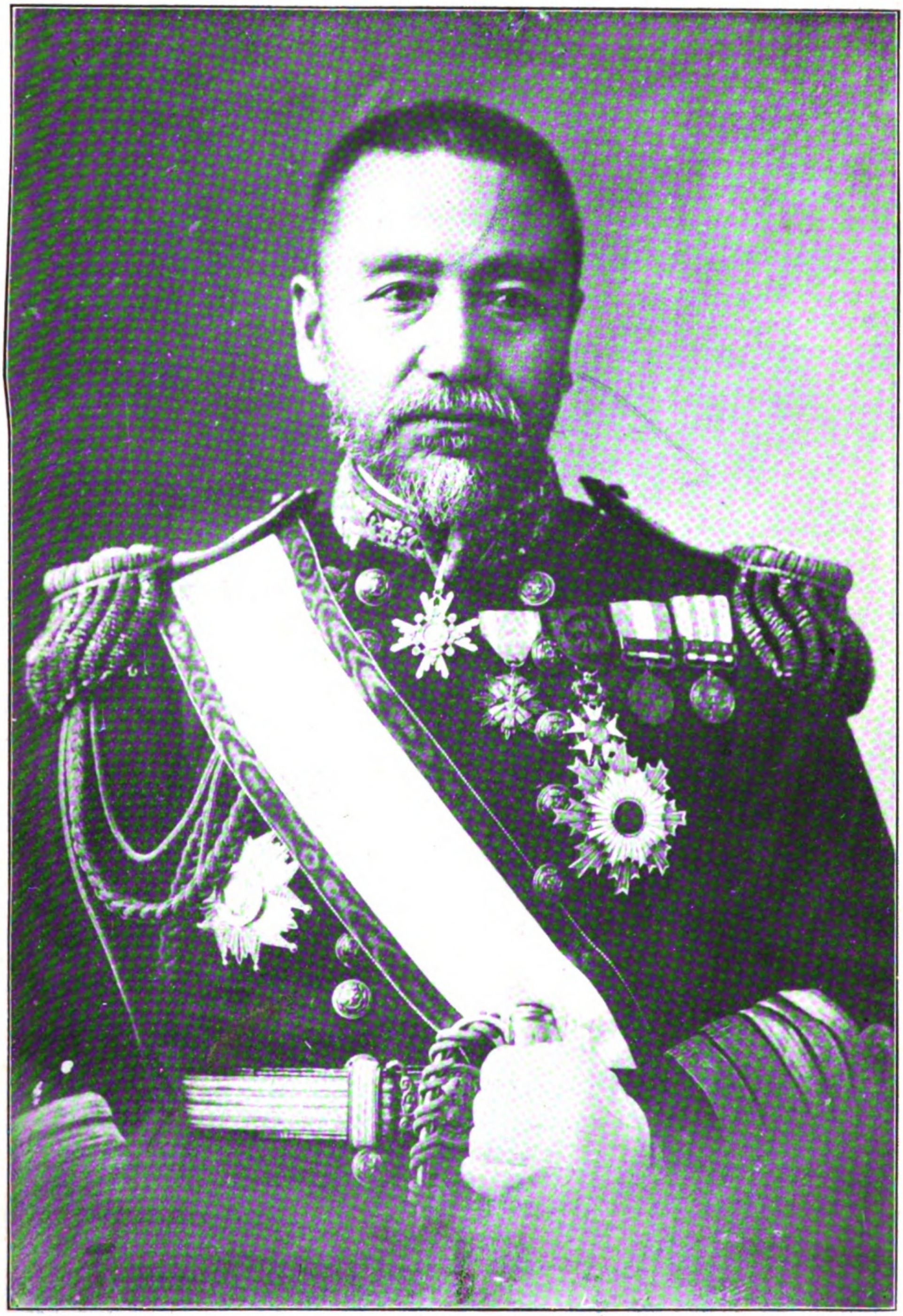

ADMIRAL TOGO.

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WIFE AND DAUGHTER LEAVING STEAMER. *La femme et la fille prenant de congé du bateau à vapeur. Gemahlin und Fräulein, die das Dampfschiff verlassen.*

ADMIRAL TOGO'S RESIDENCE, TOKYO. *Le résidence de l'Admiral Togo, à Tokyo. Admiral Togos Wohnung, Tokyo.*

ADMIRAL TOGO UPON HIS RECENT RETURN. *L'Admiral Togo en son retour recent. Admiral Togo auf der kürzliche Zurückkehr.*

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point of departing when Madame Togo, much concerned for his health, began to remonstrate with him about starting at once; for reply, he slapped her cheek, and without even saying a word of farewell, took a jinrikisha to the train station.

His young daughter overtook him, and at the station gently rebuked her father for such treatment of her mother, saying it might prove their last meeting. The Admiral was moved at her words, and with tears in his eyes, asked his daughter to apologize for him. Such was the parting with his loved ones, of the hero of the most memorable battle of the present century.

The Admiral's family consists of his wife, a son and a daughter, who, much like himself in disposition, are seen and heard little of.

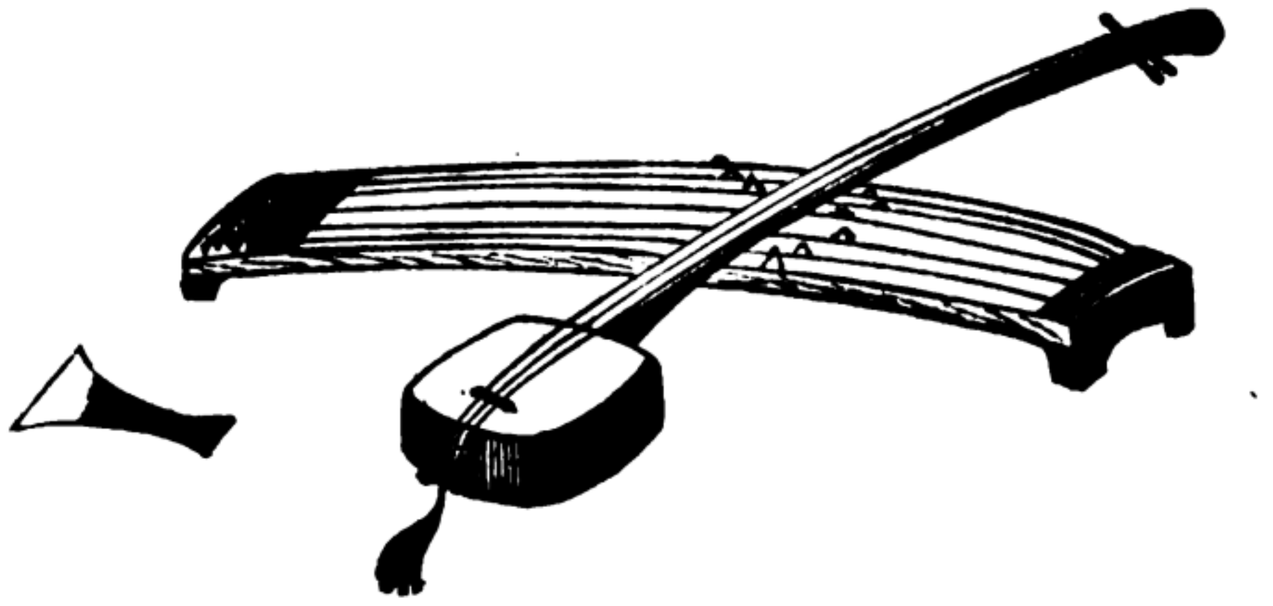
An insignificant dwelling of moderate dimensions, in Kojimachi ward, Tokyo, is the home of this most unostentatious naval commander. Foreign official visitors manifest great surprise at its extreme simplicity, but even in its present state, it is considerably improved, having been rebuilt to meet the Admiral's need for entertaining foreign guests.

As a host, however, he exerts himself very little, and it is related that upon the occasion of dining a foreign nobleman of high rank, Admiral Togo silently proceeded with the various courses, without once addressing a remark to his distinguished guest. His fleeing banquets and many proffered entertainments, during his recent tour can hardly be wondered at.

In fact, Togo is an officer fit for actual warfare, but not for drawing-room society; and Japan, at present, is not in need of naval officers who are favorites in polite society, but of men of Togo's type, and that is what she cultivates and produces.

The Admiral's favorite pastimes are reading and the game of *go*. As is usual with men of his character, his intimate friends are few, though he is held in veneration and loved by all. Admiral Yamamoto, former Minister of the Navy, and Admiral Kamimura, both of Togo's native province, and friends of his early youth, may be said to be his closest ones to-day. The latter was in command of the second squadron during the late war, and fought under Togo in the great naval battle, before which he hoisted the famous signal: 'The fate of our country depends upon this battle; every one is expected to do his best.'

Admiral Togo's popularity among the masses of Japanese is unbounded; no word is spoken but in praise. He is regarded as a model citizen, and a model officer, lovable, quiet and kind.



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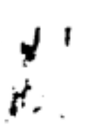

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THE IMPERIAL SCHOOL OF ART

THE Imperial School of Art is situated in Ueno Park near the Imperial Museum and Library. It occupies the old buildings of the Educational Museum, and has extensive grounds covered with beautiful trees giving altogether a park-like appearance to the compound.

The object of the school is two-fold: to give, with due regard to the bent and capacity of individuals, full instruction in the principles and practise of several arts and art crafts, to those who intend to adopt art as a profession; and to provide special instruction for those desirous of becoming drawing teachers in such as middle schools.

For the former, there are seven departments, viz. Japanese Painting, European Painting, Sculpture, Designing, Metal Work, Metal Casting, and Lacquering; for the latter, there is the Normal Art Course.

In July 1884, a commission entrusted with the investigation of matters relating to art education, was organized in the Bureau of Special Education in the Educational Department. The next year, the Art Investigation Section was established in the Bureau of Special Education, then known as the First Bureau of Education. This was afterward transferred to the Bureau of General Administration; and the Imperial Art School virtually owes its origin to this section, and was founded by the Imperial Edict bearing date of October 4th, 1888.

For some time it had its temporary office in the Botanical Garden at Koishikawa, preparatory to the organization of the school, which was soon transferred to the old Educational Museum at Ueno Park.

Various buildings were added as necessity demanded, but in January of the present year (1911) eight of these were destroyed by fire, and in their place has risen a large and well appointed new structure for class rooms and studios.

The school was opened the first of February, 1889, under the presidency of Mr. Shin Hamao. Soon after Mr. Kakuzo Okakura was appointed Director of the school (1890) the organization was altered to a great extent. Mr. Hideo Takamine, Director of the Higher Normal School for Women, succeeded Mr. Okakura as director (1898), while continuing the former office. The same year, Mr. Kanae Kubota, Curator of the Imperial Museum of Tokyo, was appointed Acting Director, of the school, in addition to his curatorship.

Minor changes took place under the direction of Mr. Kubota during 1900, and in the following year Mr. Naohiko Masaki, Government School-Inspector, was appointed Director, in which capacity he has served most ably, continuing to the present time. During an absence in America Prof. Takamura acted for him.

The personnel of the faculty is regulated by Imperial Ordinance, and

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GROUP OF THE OLDER BUILDINGS. *Le groupe des anciens batiments.*
Die Gruppe der alte Bauwerke.

APPLIED ARTS BUILDING. *Le batiment appliqués d'art.*
Applizierende Kunstbauwerk.

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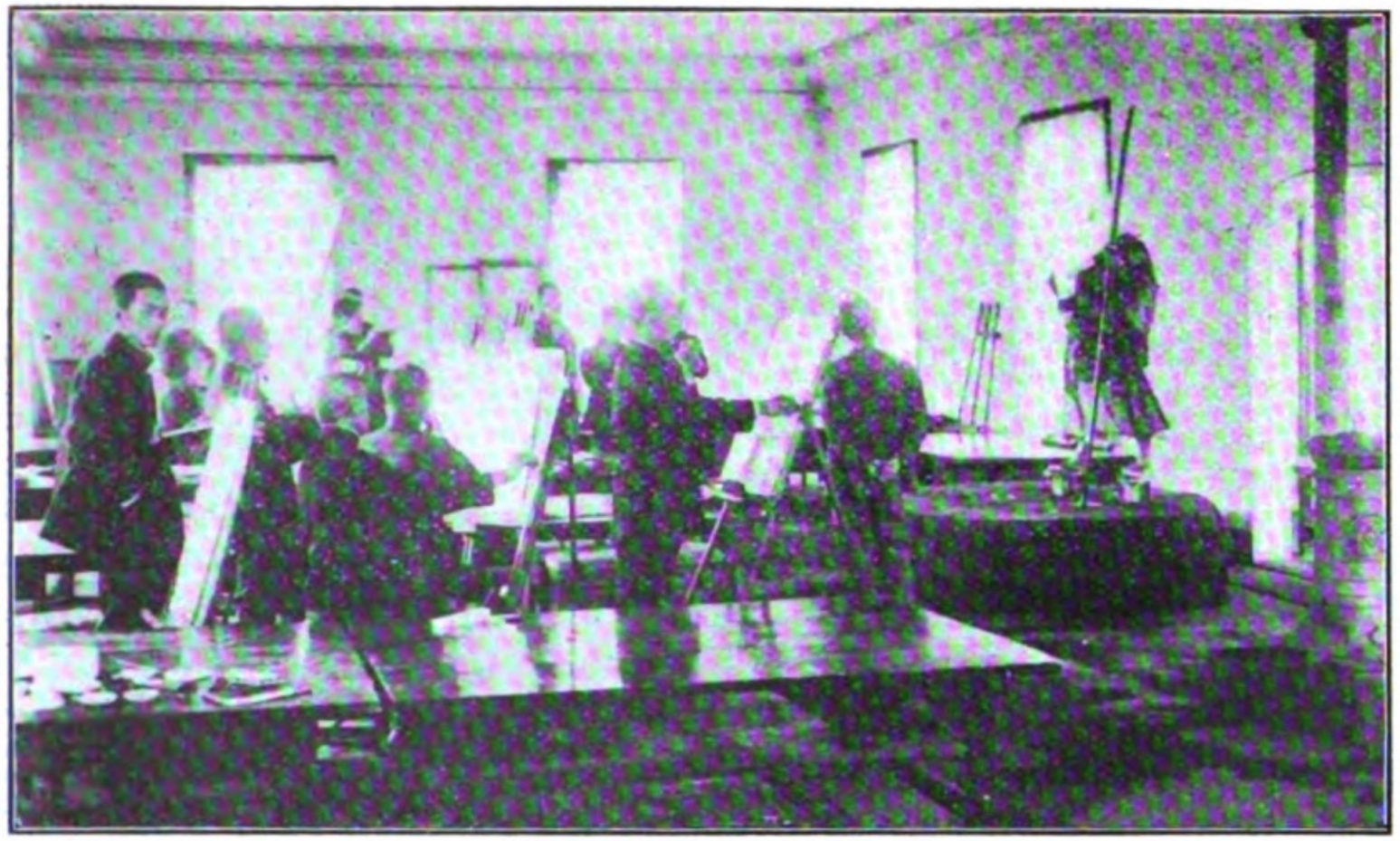
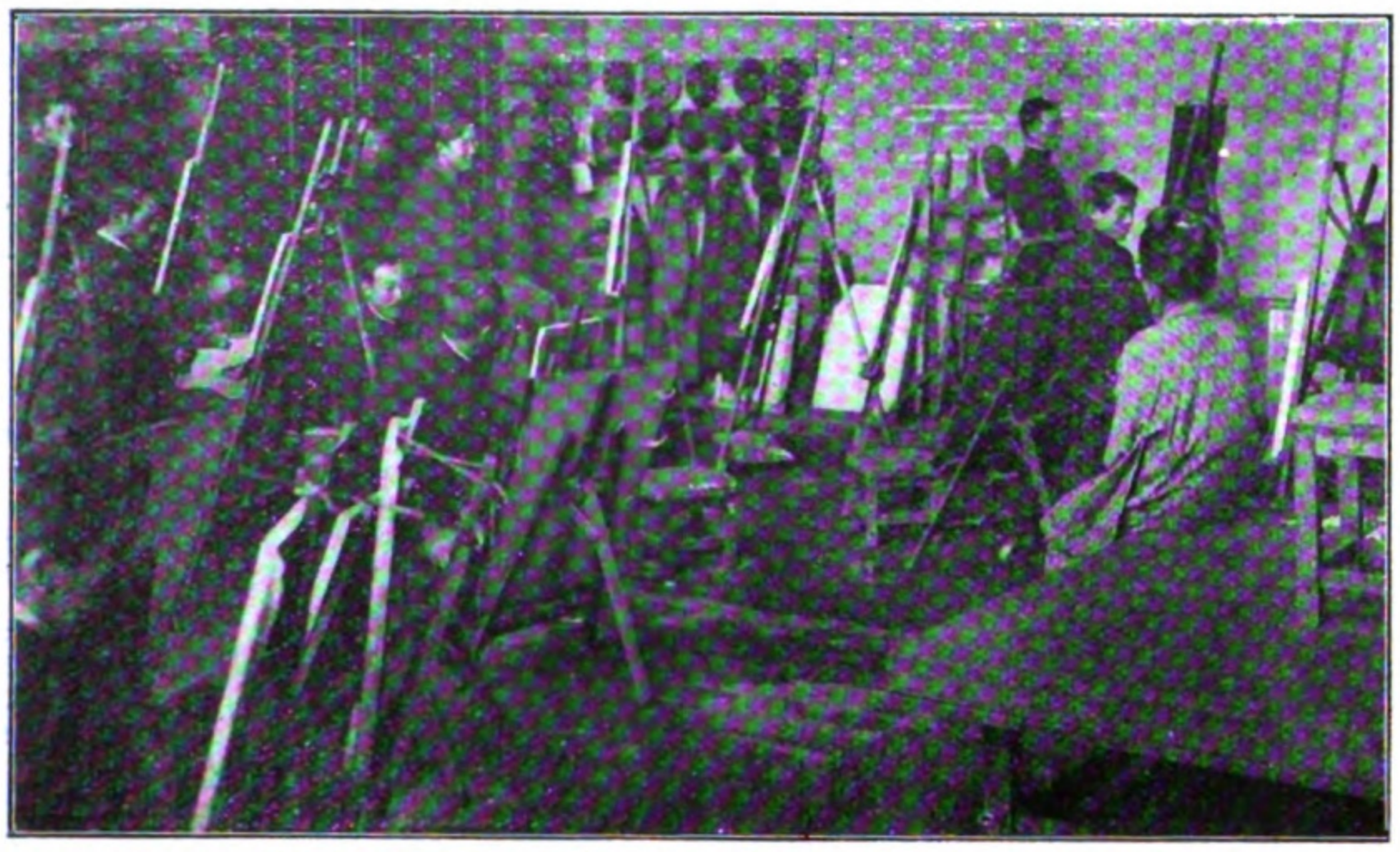


JAPANESE PAINTING. *La peinture japonaise. Japanische Gemälde.*

DESIGNING. *Le dessin. Der Entwurf.*



EUROPEAN PAINTING. *L'européen peinture. Europäische Gemälde.*

SCULPTURE. *La sculpture. Das Schnitzen.*

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at present consists of one director, twenty-three professors, nineteen assistant professors, fifteen lecturers, three instructors in athletic exercises, six assistants, five secretaries, eight employees, besides a retired assistant professor. There is, at present, one professor studying in England.

During one year the school, which is under the direct control of the Educational Department, receives from the Government about $30,000; from the sale of studio work about $25,000; and about $5,000 from various other sources, making a total of about $60,000.

The Library, which contains a collection of valuable works of art, historical costumes, reproductions, many standard publications, and principal periodicals on art, domestic and foreign, is always available for reference. Not only the members of the school staff, graduates and students, but artists or amateurs outside the school are allowed, if they have proper introductions, to use the library free of charge.

Candidates for admission must be graduates of middle schools, normal schools, or technical schools, either Government or private; must be over seventeen years of age, not older than twenty-six, of sound constitution and of good moral character.

Such candidates may enter the Preparatory Course without examination and after three months' instruction in that course, if they pass the final examination successfully, they are admitted as regular students to whatever department they choose.

A fee of $1 is required of all candidates for admission. The annual tuition-fee for any course is $10.

The Preparatory Course is designed to provide a connecting link between the middle school and the Principal Course of the Art School, and to give students suitable preliminary training, before they are admitted as regular students of the Principal Course, and covers three months, April, May, and June of each year; an examination is held at the end of the term, and admission to the Principal Course is determined by the result.

The Department of Japanese Painting consists of three studios, each one of which has its head professor. The student is privileged to choose whichever studio he likes. The practical instruction may be classified under the following heads: viz., copying, painting from nature, original composition, designing, and out-door sketching. Lectures are also given on subjects with special reference to art.

Copies are made of pictures by the professor, or old masters, simple ones at first, and gradually increasing in complexity. This is practised throughout the four years. By this means, students are supposed to gain creative powers and skill in brush-work.

Painting from nature which continues throughout the complete course, starts with the studies of plants, trees, flowers and fruit, leading up to those of insects, fish and animals brought to the studio, or studies occasionally in the Zoological Gardens.

As soon as students are sufficiently advanced, they work from models in historical costumes or conventional dress, to acquire practical knowledge of historical costumes, the method of coloring, and also precision of drawing.

Along with this training, instruction in charcoal, pencil and water-color draw-

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ing is given to those desirous to equip themselves as drawing teachers.

Throughout the course, the students are frequently required to produce new and original compositions on given themes; this exercise gives opportunity for utilizing knowledge gained by previous study.

Designing in conventional or realistic style is taught; motives, at first being simple forms such as plants and fruit; then, more complicated subjects.

Occasionally the students are required to make out-door studies of their own choice, or at a fixed spot under the supervision of the instructor.

The scheme of study in the European painting department is so arranged as to give the students sufficient training in charcoal drawing and oil painting, and also in pencil drawing and water-color painting. Lectures are also given on subjects useful to the students.

The Department is provided with five studios. Studio No. 1 comprises the students of the first and the second year grades, and instruction is given exclusively in charcoal drawing. In the first year, students begin the study of the human head from the antique, with charcoal, and in the second year, they study the human figure as well as the head from the antique, or at times from life. Still-life and landscape studies in pencil, water color and oil are encouraged.

Life classes are maintained only for the students of the third and fourth year grades, and for post-graduate students. Mediums used are charcoal and oil color. Advanced students enjoy much better opportunity for oil painting than those in the lower grades.

In the third year, besides academic practise, pose and action are studied from life through time sketches in pencil, and the practise of still-life and landscape in oil or water-color is also continued. In the fourth year, the study of draperies is introduced in addition to time sketches, and landscape paintings are executed in oil only. Occasionally the students are given composition exercises on themes taken from daily life or some historical episodes.

There are three sections in the Sculpture Department, viz., modeling, wood-carving, and ivory carving. It is equipped with five studios for the modeling section, two for the wood carving and ivory carving sections, a depository for plaster casts, and a room for plaster casting. Practise of modeling forms is an important factor in this course.

The students are, at first, required to copy from reliefs representing ornamental objects, or simple natural objects; and, as soon as they acquire some proficiency in the manipulation of clay, from casts of human heads or animals.

From the second year onward the study of living animals in the studio or in the Zoological Garden, and also the study of the human figure from life, nude or draped, is carried on. In the room of plaster casting, the process of taking casts from clay models is demonstrated and the students have opportunity of practising it.

The scheme of instruction in the sections of wood and ivory carving, is nearly the same as that of the modeling section. The slight difference consists in that the students in the former sections are desired to copy works of Japanese sculpture by old

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masters or by professors, and that original works are executed in the material which the student takes up as his chief medium. Instruction in clay modeling is also given.

Two sections comprise the Designing Department; in one is taught designing for industrial purposes, and in the other architectural decoration. Lectures and practical instruction fall under the following heads: designing, painting, modeling, principles of design, architectural construction, perspective, instrumental drawing, material and technique. Designing exercises are arranged to enable students to acquire practical knowledge of historical ornament, color harmony and the conventionalization of natural objects, and tend to develop the creative power of students in original composition.

The training in Japanese painting and water-colors consists in copying exercises from ancient and modern works and in practise from plants and animals, or in accessories of historical costumes.

In charcoal the students work from plaster casts of animals, human figures and architectural ornament.

Clay modeling is practised from ornamental objects of both Japanese and foreign origin. The students are required to create original pieces of work.

The Metal Work Department embraces two sections; one for chiselling, the other for repoussé, and is furnished with a forge. The subjects most closely allied to these specialities are the principles of material and technique, applied chemistry, and modeling. The instruction in chiselling starts with the use of the chisel; in the elementary grade, the students are trained to engrave straight and curved lines after the model, and then to apply the skill thus acquired to original patterns. According to the student's advancement, methods of *kakakiri*, of inlaying metal, of cutting figures, etc., are taught, and concurrently the students are required to design and execute original work.

In the repoussé section, the students receive instruction at first in the process of fashioning very simple objects in iron or copper by hammering it. As the students progress in ability, they are allowed to work out more complicated objects.

In a separate class, instruction in painting and designing is given, since ability in these branches of art is indispensable to the students.

The Metal Casting Department is provided with a foundry, and workshops for finishing, for wax modeling and for coloring.

Important subjects in the instruction are modeling, the process of metal casting, applied chemistry, and the outlines of mechanics. The work in this Department necessarily implies the making of clay and wax models of statues, utensils and ornamental objects, and casting and coloring them.

The arrangement of instruction is progressive, beginning with the treatment of reliefs of small size, continuing with that of vases, censers, etc., gradually leading up to the casting of more complicated objects such as birds, animals, and human figures.

The students of the Lacquering Department are instructed chiefly in the art of *makié*, gold lacquer decoration, and concurrently the process of laying lacquer ground is taught. Applied chemistry, and material and technique, are among the chief subjects

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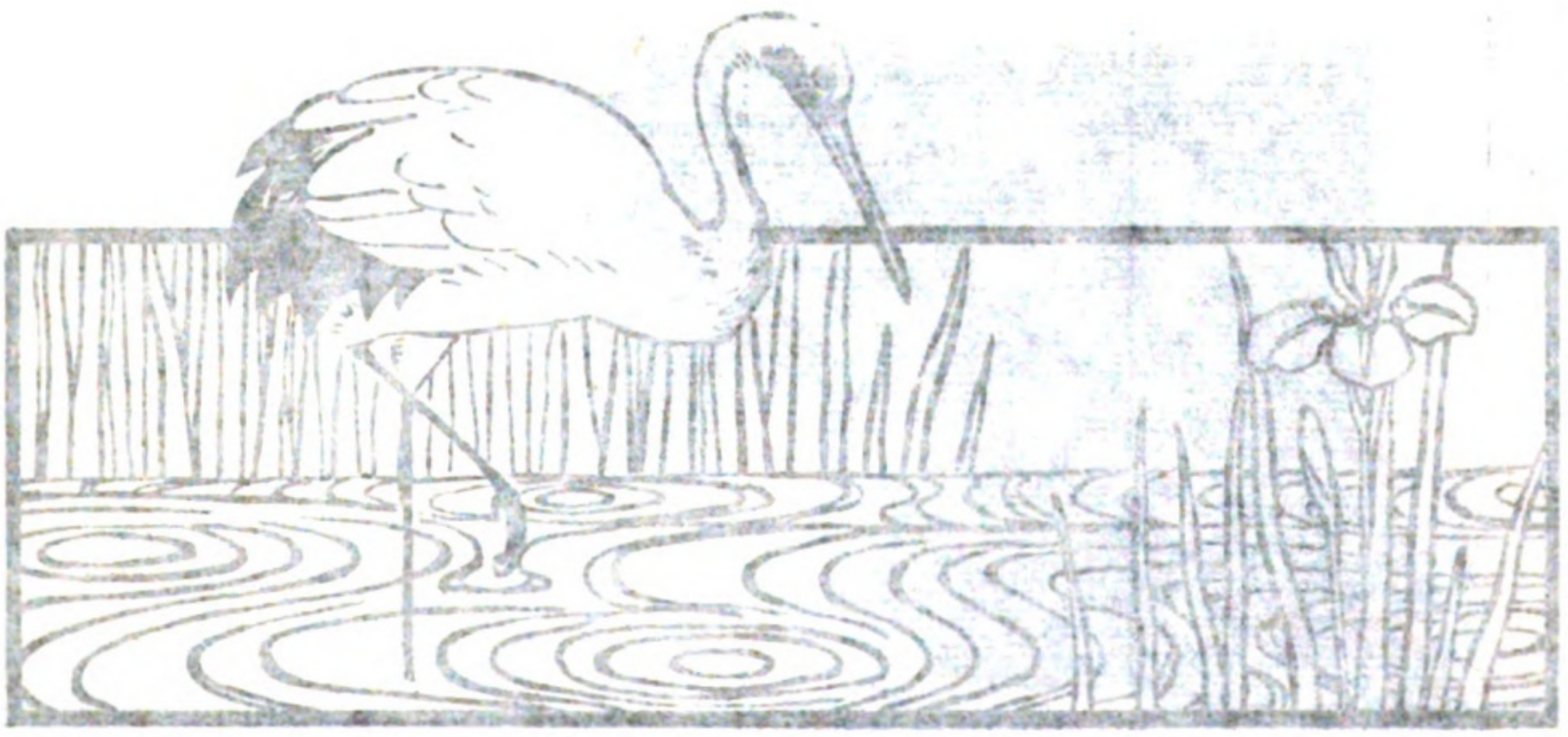

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in relation to this branch of art. The stages of practical instruction are arranged progressively; the students learn, at first, such simple processes as polished flat lacquer, or relief lacquer decoration on black lacquered grounds, or wood coated with transparent lacquer. and gradually are led to the more difficult processes. In the elementary grade, work begins with the application of lacquer on small panels for practise, and when the students acquire proficiency, they are allowed to exercise their power on various articles. Instructors often impose on the students the task of estimating the expenditure for the production by giving them problems dealing with actual objects.

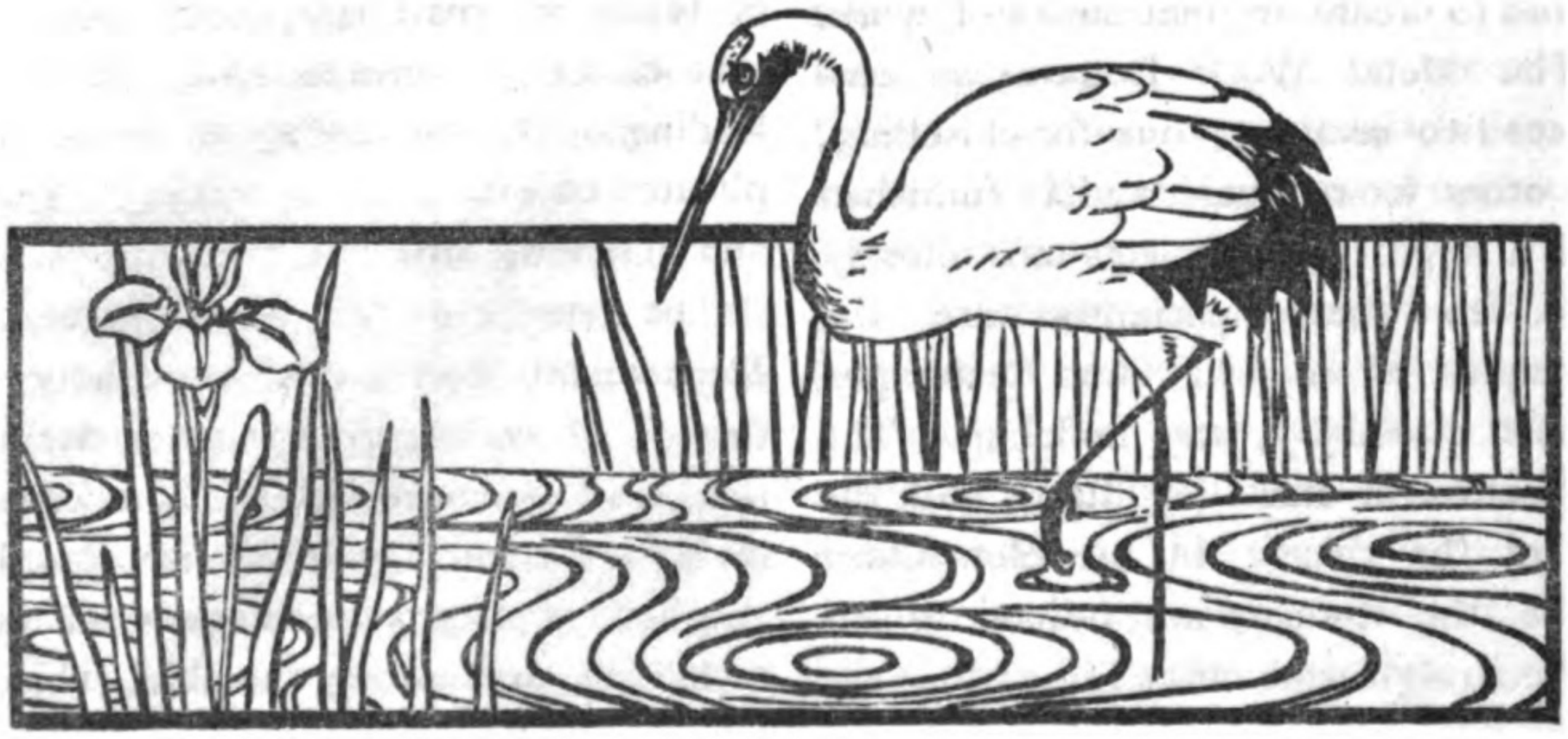
In the room for preparing lacquers, the students are taught methods of preparing lacquer for black coating and for various colored lacquer coatings and their variants.

The Normal Art Course provides suitable instruction for students desirous of becoming drawing teachers in such as middle schools. The course of study is so arranged as to cultivate the knowledge and character suitable for an educationist besides giving efficiency as an art-instructor, and includes the following subjects: æsthetics, pedagogy and the method of teaching, art history, anatomy, principles of design, freehand and instrumental drawing, handicrafts, caligraphy, English, exercises in teaching, and gymnastics.

Diplomas are given to students who have completed the whole of the required studies, and who have passed the final examination successfully. Special Certificates of Excellence are given to the students whose proficiency in work and excellent deportment merit such special mention.

Graduates from the Principal Course may, with the approval of the Faculty, continue their studies in a Post Graduate Course. The student is privileged to select the study which he intends to pursue. For this reason there is no prescribed syllabus specially adapted to this course.

Since 1891, or during the past twenty years, an average of about fifty students have been graduatad yearly, the total number now reaching nearly one thousand.



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FACULTY AND STUDENTS, 1910. *La faculté et ses étudiants, 1910.* *Lehrer und Studenten, 1910.*
IMPERIAL SCHOOL OF ART. *L'ECOLE DES BEAUX ARTS.* *DIE KUNSTSCHULE.*

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JOHN LA FARGE
(*From a painting by Wilton Lockwood*)
(*Devant la peinture par Wilton Lockwood*)
(*Aus ein Gemälde von Wilton Lockwood*)

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LA FARGE ON JAPANESE ART

In a Personal Letter to

H. SHUGIO

51 West Tenth Street, New York,
29 September, 1898.

Dear Mr. Shugio,—

I have been very ill since I wrote to you, with no bad result, but it has prevented my sending to you the book which now goes to you, and which I think is a valuable catalogue of works on the fine arts and might help you to select such books as could give a clue to the real meaning of European painting.

As I wrote to you, there was no single book, in my opinion, which gave an account of the development of European painting, tracing its development from within. All the books of general information study, as I told you, the history of the painter's art from the outside. There are books like Viollet-le-Duc's "Architecture" which explain architecture as it ought to be explained—from its inside necessities and prejudices. Two or three of the modern writers have written within a very few years studies and monographs concerning some of the Italian painters, which are to a certain extent explanations of development in painting; Morelli, the Italian, and Berenson also, have done some very good work. But these are fragmentary studies, made rather to discover the authenticity of certain paintings than to find out their psychological and physical bases.

I still think that there is a great work to be written on European painting, and that it might well fall into the chances of some of your countrymen to accomplish such a feat. Naturally, the man of a given race and civilization takes for granted just those differences which separate him from other races and other civilizations, and those he does not explain when he tries to give a clear view of what his race has accomplished.

Now for the first time in the history of the world will it be possible to balance the idea of one set of races with those of another, putting aside entirely the question of there being any fundamental right and wrong of which a single one is the exponent. As you know better than I, all the late archæological discoveries tend to show a connection between the East and the West to an extent which we did not dream of, though we felt the resemblances that allowed us to understand more easily things strange and unforeseen. You know how very lately the proofs are accumulating of the connection between China and Greece.

These remarks are not so far away from what I should like to preach to your countrymen who are anxious about introducing European painting into Japan. You know how thoroughly devoted I am in my admiration of what Japanese art has been, and that I hope

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ON JAPANESE ART

LA FARGE

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and pray that everything will be done, both to preserve the actual old works, and to prevent their seeming strange and impossible to the modern Japanese; which might happen gradually if our ways of work were to obtain with you in their cheap and nastiest forms. These are the forms that you are most likely to get. They reign officially in the teaching of the secondary states of Europe, and they have no connection with anything but themselves. I do not know any worse form of art than certain Italian and German work, unless it be some French work also. As our worst methods of painting and of art manufacture are of necessity the easiest to obtain the secret of, your students, coming over to the West, study the manners which they can get at the quickest, and they pick up little odds and ends which are the least important and the most transient, not only because they are easy to imitate, but also because they seem to them at once the most opposed to Japanese and to Oriental tradition. For instance, you have preserved for ages a sense of harmony, of color and tone. At the present moment Europe has largely lost it, though Europe had it, just as you have had it; and the modern Japanese imitator gives up the harmonies of color and tone because they make his work look like the work of the poor teachers and youngsters around him. This therefore is the natural and necessary danger, but if once understood it can be avoided, if not absolutely, at least enough to bring less danger upon what you have that is good.

If your students studied the severer sides of European art,—if for example they tried to rival the beautiful line of the French celebrity Ingres, they would be entirely within one of the great European traditions, and they would not desert their own. The reason that they do not is that it is easy. If your Japanese students worked in European rivalry, under such influences as that of Puvis de Chavannes, the very celebrated French painter of today, they would not have to desert their own likings for composition and arrangement of spaces. If they went back to the Italians of the Renaissance, they would find a great deal which differs from your work mainly in its material, and in some further details of modelling for instance. But every bit of the Renaissance Italian work of the great epoch has a precedent in some of the earlier Italian, and that earlier Italian is quite a mirror of your own great Buddhistic painting, supposing the use of oil instead of water; and there might be cases when one could hardly be distinguished from the other.

It would therefore be perfectly possible and logical that a Japanese student should insensibly pass without a break from Japanese traditions to certain European practises. Further than that, the colored prints of your 'vulgar school' have the statements of those problems of light and color which the European has been working at for the last two hundred and fifty years. They contradict nothing that is European; they are entirely in the direction of the more modern European study of the relation of color; and if their principles were carried out in other material, and with fuller richness of study, I doubt whether it would be possible to make any difference between them and possible, though not actual, European work.

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I am all the more convinced of this that for forty years I have used Japanese colored prints as a basis of study for my own experiments in the relations of light and color values. I have never seen that Japanese work did not merge without any border into our own. The material of printing,—that is to say, the necessary flatness of color and peculiarity of detail which are a part of the reasonable use of material, being transferred into the methods of oil painting, certain differences must obtain, because of the artistic value of material. And further, one ought to add that oil painting, as practised by the modern European, is not in advance, but has distinctly retrograded as far as sincere and logical development of material is concerned. It has degenerated with the greater part of the painters, into imitations of other ways of work, to the great detriment of the beauty of color, texture and tone, the absence of which is so noticeable in most of the modern European paintings. They differ from the older ones, and from the work of the best European, and from your own good works, by being ugly in surface and in texture, so that the ordinary physical pleasure that one has a right to expect is wanting.

I have gone so far because I feel sure that these questions are those that you must have before you in Japan, among people influential in the training for art; and that the right way to go to work to reconcile the Eastern and Western arts seems to me extremely simple. But it must have for basis the keeping of the Eastern at all costs; otherwise there will be none of either.

Sincerely, I do not know anything more pitiable than some of the paintings in the European style by Japanese artists. They look as if they were meant to show how badly the European could paint, and on what a low plane his ambitions rested. And some of these Japanese seemed to me quite as intelligent and artistic personally as was necessary for a student.

Another point comes up to me, and that is that the Japanese student of European art ought to give just as much time to the study of European art—I say study, not mere imitation—as he would at home, in the mastering of any of his own national styles.

If ever you see Mr. Okakura, I wish you would show him my letter to you.

I have the honor to send you with this a copy of my *Letters from Japan.* You should have been, with two other men in Japan, the first to get a copy; but * * * * * I think that you must have guessed that it was a blunder of some kind that prevented your having a special copy.

I regret that it was the same for Mr. Okakura and for Tsuchiya, to whom I also send copies.

* * * * * * * * * *

Sincerely yours,

JOHN LA FARGE,

per L. C. Bull.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPARTMENT OF EDUCATION

(TRANSLATION)

X

NARIAKIRA lost no time in effecting reforms, and they extended to all grades of society, and in every department of the administration. He was imbued with the spirit of progress, but at the same time was not without consideration for the traditions of his people.

Drunkenness was all too common among the clansmen of Satsuma of that time, and seeing its need, Nariakira instituted prohibition. Laws were also put into effect against extravagance, and *samurai* were restricted to the use of cotton cloth, by which economy and the elimination of many other unnecessary expenses, funds were provided with which much needed repairs of arms were made, and even, fortifications based upon Western principles were constructed.

Schools were ordered erected in various parts of the principality, and Nariakira visited them in person, sometimes taking part himself in examining the students, encouraging both literary aud military education in every way, often conducting the drill for his troops. He also superintended the compilation of the history of Satsuma princes, and the inspection of the books and documents preserved at the *Kokushikan*, or History Department.

The attitude of Nariakira toward his subjects was such that they earnestly sought to follow his advice, and a remarkable change was noticeable in the general public spirit.

It was about this time that the Elder Saigo entered the service of the Prince. Nariakira realized the real worth of the man, but being surrounded by many of the former retainers of his father who were antagonistic to Saigo, the Prince hoped to avert their suspicion by placing him in the humble position of gardner, but which at the same time gave him ample opportunity to consult privately with Saigo upon important affairs of State, while walking in his garden. And many were the secret missions upon which Saigo was sent out of the province, and he executed them faithfully without being discovered.

Saigo once told the Prince that people were saying that he inclined too much toward foreigners (meaning the Dutch), but Nariakira only replied that Saigo also would some time see the wisdom of all he (the Prince) advocated. And the latter's efforts in learning the Dutch language were renewed.

Among the noted Dutch scholars of that day, patronized by Nariakira, was Takano Choyei, a physician who studied the language in Nagasaki, and who was subsequently imprisoned by the *Shogun's* Government, for some supposed political offence. Making his escape from prison on the occasion of a great conflagration in the capital, he fled to

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Satsuma, and found refuge with the Prince who availed himself of the opportunity to have several Dutch books on military subjects translated, thus increasing his store of knowledge of Occidental military methods and manufactures, and presently established a furnace, et cetera, for making guns and small arms.

By the aid of various other translations which he obtained, he learned enough of photography, chemistry and pharmacy, and the manufacture of metal types, glass and coal gas, to be able to teach his retainers something along those lines.

Through Satsuma's intercourse with the Loochoo Islands, the immense advantage to be gained through foreign trade was evident to Nariakira, as well as the necessity of a navy. Notwithstanding the positive policy of the Government against foreign trade and the construction of large sea-going vessels, Loochoo's trade with China was permitted, and Nariakira now sought permission of the Bakufu authorities to construct men-of-war; and through the influence of his friend, Abe Isenokami, the Prime Minister, obtained it, but under the pretense that they were to be used for trading with the Loochoo Islands.

The Satsuma Prince's first vessel was completed just a year before the advent of Commodore Perry at Uraga, and was the first ship of the kind built in Japan. When the Government realized the futility of endeavoring to exclude foreigners, open permission was granted the Satsuma clan to build warships, and Nariakira at once began the construction of fifteen vessels; they were, of course, of limited tonnage and inferior workmanship, but the great difficulty encountered in undertaking such work with little knowledge and no facility may be imagined.

With the launching of these ships came the need of a national ensign, and the blazing orb, emblematic of the Land of the Rising Sun, was selected and its use authorized by the *Shogun's* Government, and adopted as the national flag of Japan.

Not long before Nariakira's death, the *Kanriu Maru*, a training ship belonging to the Government went to Kagoshima, and on board were five Dutch naval instructors and the late Count Katsu, pioneer in the Japanese navy. The Prince happened to be sojourning at a hot springs at the time, but, hearing of their arrival, hastened to Kagoshima to receive the officers and the foreign instructors. He also went aboard the ship and inspected it closely, making many inquiries of the Dutch experts, whom he invited to visit the fortifications and arsenals there.

Anti-foreign feeling was strong enough in Kagoshima, and when the Dutch gentlemen set foot on shore they were subjected to many insults and indignities at the hands of the populace, who thronged to see the strange visitors, and even stones and debris were thrown at them.

At this, Prince Nariakira was very angry, and immediately issued a proclamation to his clansmen stating that *samurai* were expected to be polite as well as loyal and patriotic; that the conduct toward the foreigners deserved severe censure, being contrary to the laws of etiquette among *samurai*; that the foreigners had come in the capacity of the *Shogun's* officials, so that any act of discourtesy to them would amount to

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an insult to his Shogun's Government; that such conduct would disgrace the clan in foreign countries, etc., etc.

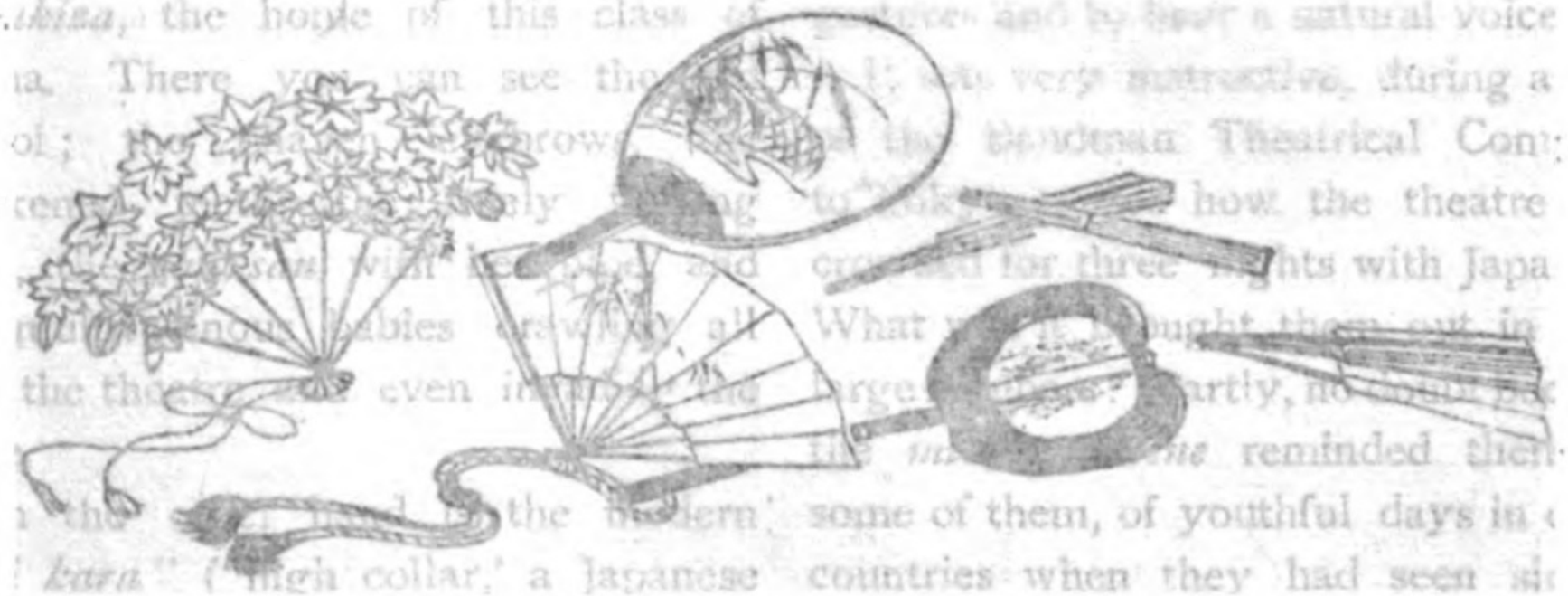
The rebuke to the people had the desired effect, for when the ship arrived a second time, and the Prince himself went to greet them and conduct them on horseback through the streets, they met with no rude behavior. Pleased with this, Naniwa publicly praised the people.

Most cordial relations between the Satsuma clan and the Shogun's Government had been permanently established by the marriage of Naniwa's daughter to the Shogun, and Satsuma remained to the Government its devoted adherent.

In 1858, occurred the unfortunate death of Naniwa himself. His successor, his brother, Hisamitsu, though a man of ability, was not of a diplomatic disposition, and from that time, relations between the Mikado's Court and the Shogun's Government became very strained, and the whole country was filled with the cry for the expulsion of foreigners and reverence for the Mikado.

Then Hisamitsu was in great anxiety at the turn of affairs, and decided to proceed at his own to Kyoto, with the object of representing an Imperial ordinance to reinstate the administration of the Shogun's Government, re-establishing it in its relations and deciding upon a sound foreign policy.

Communicating his views to several daimyos with whom he was on intimate terms, his plan became known to other clans, and some among them, offended at his presuming to act in this matter without consulting the Mikado's Court and the Shogun's Government, remonstrated with him, pointing out the effect that the Prince of Satsuma under the command of the Emperor, was about to visit the Shogun's Government. News of this reached him while engaged in his preparations; but while engaged in this business Naniwa received a letter from his brother, Shimadzu Saburo, who had been appointed his brother's colleague, Ii Kamon-no-kami, to succeed him, the former to act as regent, administering his affairs during his absence at Yedo, lest he should not lose their prestige.



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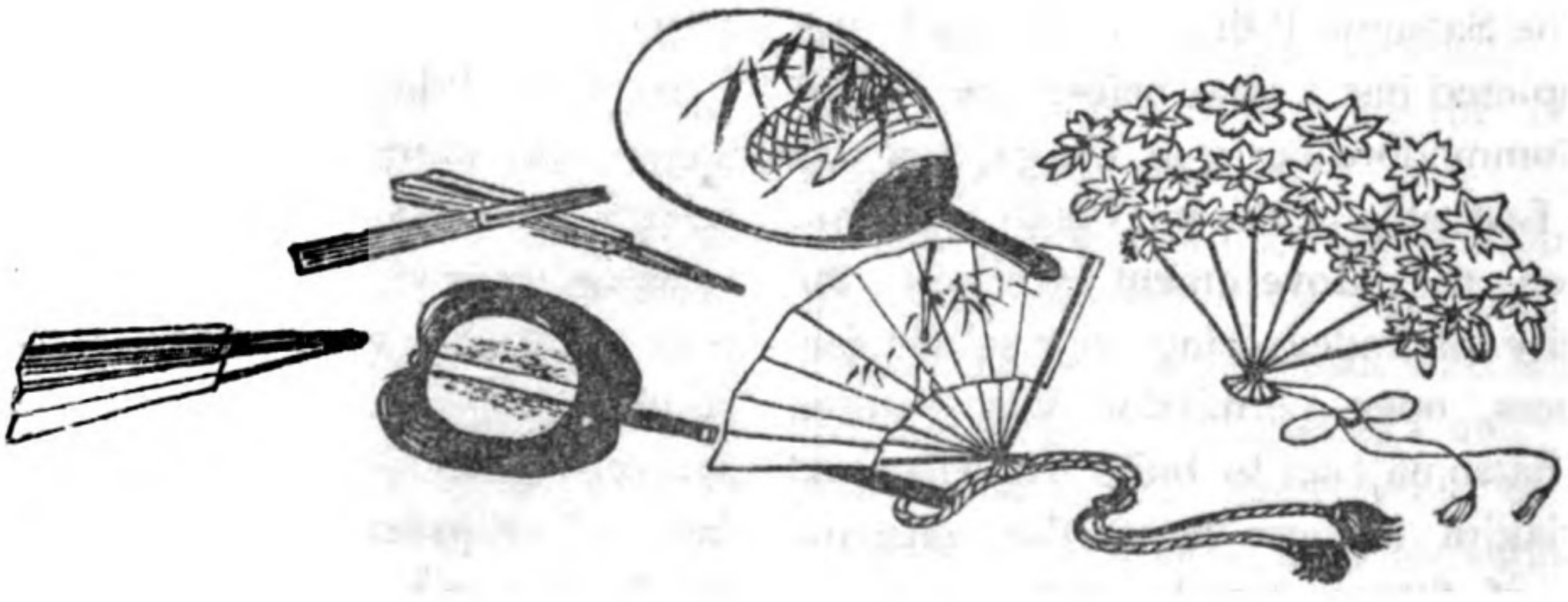
Most cordial relations between the Satsuma clan and the *Shogun's* Court had been permanently established by the marriage of Nariakira's daughter to the *Shogun*, and Satsuma memorials to the Government met with due consideration.

In 1857, occurred the unfortunate death of Abe Isenokami. His successor as Prime Minister, Ii Kamon, though a man of rare ability, was not of a diplomatic disposition, and from that time, relations between the Mikado's Court and the *Shogun's* Government became very strained, and the whole country was filled with the cry for the expulsion of foreigners and reverence for the Mikado.

Prince Nariakira was in great anxiety at the turn of affairs, and decided to proceed with his forces to Kyoto, with the object of requesting an Imperial ordinance to renovate the administration of the *Shogun's* Government, re-establishing friendly relations and deciding upon a sound foreign policy.

Communicating his views to several *daimyo* with whom he was on intimate terms, his plan became known to other clans, and some among them, misunderstanding his intentions, circulated erroneous reports to the effect that the Prince of Satsuma under the command of the Emperor, was about to attack the *Shogun's* Government. News of this gave great alarm to the Bakufu authorities; but while engaged in his preparations, Nariakira was seized with sudden illness and died after a few days, August 25, 1858.

Having no direct heir, while on his death-bed he appointed his brother's oldest son, Tadayoshi, to succeed him, the father to act as regent, admonishing him to do his best not to lose their prestige.



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TREND OF THE JAPANESE THEATRE

By AUSTIN W. MEDLEY

IN the fabulous history of Japan is a certain weird beast called *nue*, a hybrid monster composed of parts of various animals, even as the hydra of old. Now the Japanese drama of to-day is a veritable *nue*, in which the new school and the old school are existing side by side. Can this go on for long, and will one cast out the other? are questions of great interest.

The two schools are separated by vast gulfs of convention. On the one hand is the old classical drama, full of historical allusion and presented in a stiff, conventional way. Every movement of the body, every expression of the face is the fruit of long tradition, and represents some shade of emotion. This is accompanied by an unnatural, chanting voice, conversations are long with very little relief of action, and the audience seems to take its pleasure purely in the language.

This is the play dear to the heart of the true *Edokko*, who flock to the *Kabukiza*, the home of this class of drama. There you can see the old school; the shaven eyebrows, the blackened teeth, the freely flowing tears, the *oba san* with her pipe, and the multitudinous babies crawling all over the theatre and even invading the stage.

On the other hand is the modern "*hai kara*" ('high collar,' a Japanese slang term) drama, or the play adapted from Western sources, and here you will see a different kind of audience; the modern man and woman to whom long sitting on the floor in a cramped box, none too clean, is ineffably wearisome, who prefer to sit in a chair and to take their meals not actually in the theatre.

It is true that at present the new Empire Theatre holds a mixed audience; but this, I think, is due to curiosity to see the inside of the building, and during the presentation of Hamlet lately, the eyes of the old people were by no means always on the stage, but were wandering all around the theatre taking in the wondrous details.

No, at present the old generation clings to the classical play, and so long as that generation lasts, the new school can only be a struggling growth, confined mostly to the capital. The younger generations, however, demand a change, they wish to see the problems of life presented on the stage; they wish to see natural acting, natural gestures and to hear a natural voice.

It was very instructive, during a visit of the Bandman Theatrical Company to Tokyo, to see how the theatre was crowded for three nights with Japanese. What was it brought them out in such large numbers? Partly, no doubt because the *mise en scène* reminded them, or some of them, of youthful days in other countries when they had seen similar productions; and partly because they saw living representations of characters

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THE HAWAIIAN ISLANDS

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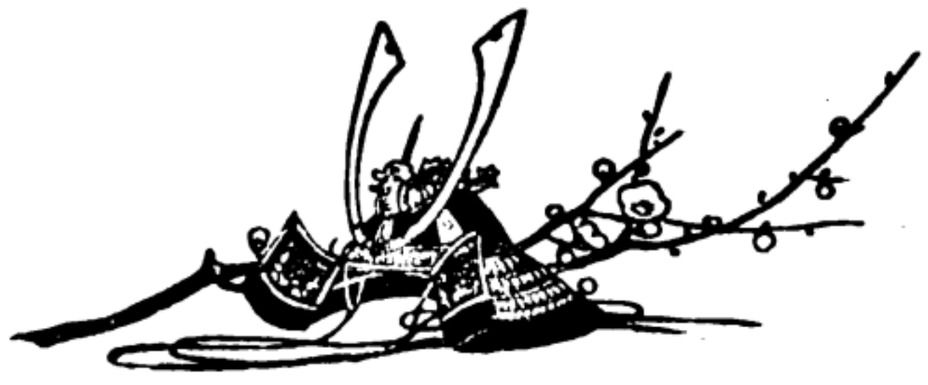
they had read about in books. But a great deal must be ascribed to discontent with the Japanese drama, and with the manner in which a Japanese theatre is conducted; the intrusive tea house, the smell of food, the fumes of tobacco, and the final *chadai*. A visit to the Japanese theatre is by no means a cheap amusement, and requires much arranging.

It appears that Japan affords an unrivalled field for the drama comparable to Elizabethan England, and before the rise of the novel killed theatre-going. You have a vast city, like Tokyo, with a population crying out to be entertained. In the evening, in Tokyo, there is scarcely anywhere to go, and the crowds, who fill the cinematograph halls night after night show that there is such a need.

Granted, then, this demand, how can it be satisfied in Japan? The crying want is actors. In Europe great actors may be and are rare, but there is a high level of excellence in a company. In Japan, on the other hand, a level caste in a play produced with a foreign setting is quite unknown. The actresses' school of which we have heard so much lately, and whose charming students may be seen at the *Teikokuza*, is doing very good work, and is sincerely to be congratulated on the result of its efforts. The Misses Mori and Murata are actresses who would adorn any company, and are truly remarkable in their versatility.

As well as a school of actresses, one would like to hear of a school of actors, where men could be taught how to wear European clothes, and how to avoid making Japanese gestures when playing a foreign character, a most common occurrence. There is no need for the new school to strangle the old. Let them exist side by side, but as the pace of life gets ever and ever faster, so you will find people unwilling to listen to the long drawn out plays of the old school, the high flown sentiments and the unnatural voice. Our forefathers enjoyed the novels of Samuel Richardson, and followed the fortunes of the unhappy Clarissa with weeping interest through many a thousand pages. Where now is the mighty and tear bedabbled army of Richardson's admirers? A few students may plod through the novels, but the nation has passed on. We can not spare the time now for such slow moving dramas.

And so it will be in Japan. Even now, how many can boast of having read through the one hundred six volumes of the *Hakken Den*, or the *Genji Monogatari*? The taste in literature must inevitably react upon the stage, and when it does then the knell of the old school may be tolled.



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THE LATE DANZO, AND HIS DAUGHTERS, BOTH ACTRESSES, OF THE OLD SCHOOL. *Le feu Danzo, et ses filles, tous deux sont les actrices, de la vieille roche. Der verstorbene Danzo, und seine Töchter, beide Schauspielerinen. von die alte Schule.*

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A SET OF STONE SEALS. *Un Assortiment des cachets de pierre. Eine Menge der Steinsiegel.*

ENGRAVING STONE SEAL. *La gravure du cachet de pierre. Eingraben Stemsiegel.*

ENGRAVING IVORY SEAL. *La gravure du cachet d'ivoire. Engraben Elfenbeinsiegel.*

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JAPANESE SEALS

(HAN)

THE Japanese seal (*han*), made of wood, stone, or metal, with characters or signs engraved or cast on the face is used in addition to a signature to represent an individual, a legal person or corporation.

In our earliest period of history, there existed no system with regard to the use of seals; but in the middle ages, during the Nara period, Chinese institutions were adopted in our Imperial Court, by which the use of seals came to be established.

What may be regarded as its beginning was in the days of the Empress Jito, in the documents dated the 2nd year of Taihō (702 A.D.) which bears seals stamped thereon. Our history tells us that in the 1st year of Keiun (704 A.D.) the Emperor Mommu commanded his officials in charge of iron-smiths to cast official seals for the use of various provinces.

Those produced as Government seals were those above mentioned, *i.e.* the Emperor's seal and provincial seals. The provincial seals were used upon ordinances issued by provincial governments, while the Emperor's seal was employed when appointing officials above the fifth rank (五位) at the Imperial Court; also in all Imperial rescripts issued by the State Government, and when *kokushi*, or provincial governors, were newly appointed.

The Emperor's seal is called by another name, *nai-in*, being three inches square and having this inscription in Chinese characters engraved, 天皇御璽. The seals of the present Emperor are distinguished as Privy and State Seals. Their size is each three inches square. The State Seal is mostly used upon documents relating to foreign countries, and bears the five Chinese characters, 大日本國璽, engraved on it; whereas the Privy Seal is stamped on the Imperial rescripts issued for proclamation at home.

In days of the Nara period, seals were employed only by the Imperial Court, or by provincial governors, and were never used by the people at large. The people then made use of what is called *kwa-o*, or *kaki-han* (written mark something like a monogram) to represent themselves. This was written under one's signature with one's own hand and was generally one of the characters that composed his name, written in a peculiar, flourishing style with varied lines and strokes so that others might not easily imitate it, and the Japanese used to study how best to write their own *kaki-han*, just as Westerners study and practise signing their names. Indeed, the use of *kaki-han* is exactly the same as signatures among Europeans. Later, in the Ashikaga period (Muromachi) the Bakufu Government made use of seals; and private individuals, too, began to use them. Still later, in the Tokugawa period, the use of seals became so universal that even tradespeople used them on receipts for money; and at present the use of seals is defined by law.

Japanese law requires that each individual should send in an impression of his seal as a specimen, called his *jitsu-in*,

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to have it registered and kept in a government office, such as *kuyakusho* (district office), city, town, or village office, that it may represent himself or his will in a deed.

Once registered and recognized, his *jitsu-in* becomes established in validity; and it may be stamped under his signature in a document dealing with the loan or receipt of money, contracts of purchase or sale, etc. The Government stamp with an impression of an individual's seal is valid. The Japanese law puts a heavy penalty on the forgery of another's seal or Government seals.

The material employed to make such seals consists of various kinds of precious stones, gold, silver, etc. Under the Chinese regime, seals of a precious stone were restricted for the use of the Emperor, while those of gold were for princes, and those of silver for Government officials.

In Japan, however, those mostly in use in these days are of agate, rock-crystal, ivory, rhinoceros-horn, buffalo-horn, shells and marble; or of cherry-wood, box-wood, etc., and quite recently India-rubber came into use.

The characters engraved on seals are mostly Chinese in style, quite different from those in ordinary use. These forms were not originally invented or devised in China for use on seals, but were made to fit the shape of the seal. Whether the seal may be round or square, the characters on it are so well fitted as to impart to the whole a graceful form. The styles of characters in daily use in writing have undergone great changes, while the old style adopted for seals has remained unchanged through ages; so that the styles now in use in Japan for seals, would present an insurmountable difficulty in deciphering, for strangers to this art. There are two ways of engraving characters on a seal, relief and intaglio; in the one the characters in the impression are shown in color, while in the other they are presented in white, on colored ground.

A sort of ink called *niku* is used to stamp a seal with. This ink is generally of vermillion red, and is manufactured in the following manner:—Ten parts of cinnabar, eight parts of castor oil kneaded for about twenty minutes. Then little by little one part bleached moxa and a little powdered alum are added. The mixture is made somewhat stiffer in summer, and softer in winter.

Seals are generally employed singly; but those stamped on pictures or beautiful writings are commonly a set of three, of which two are put under the name of the artist; while the other is put on the top in the right hand corner. This one is called *in-shu-in*, which means a 'mark put at the head.' The so-called initial stamp bears no name, real or assumed, of the artist; but it generally bears a short quotation of a poetic nature. It is, in short, for giving effect to the picture. An opinion there is, however, that it is a device to prevent cutting the picture in two, which is often done by cunning dealers in pictures when the picture is bought and sold by them.

The only reason for one of the three in the set being smaller is for the sake of variation, for if all the three were of the same size, that would offend the eye.

In all towns and cities in Japan, seal-engravers are found who make it their trade to sell materials for seals and to make engravings thereon. If you buy a seal of them, they engrave it without

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charge; the price of the material includes the cost of engraving. The cheapest kind is of box-wood at the price of five cents per piece. For superior kinds the prices rise exceedingly high. They vary with the quality of the stone of which the seal is made.

The seals are carried in different ways; sometimes in little cases made of leather and closed like a purse; sometimes in a wooden frame-work of an oblong shape covered with leather, and lined with velvet. Valuable ones such as are used for pictures and writings often have covers made of gold brocade to protect the part engraved; these are shaped to fit that part of the seal; others are put in a bag made of rich brocade.

Most seals are oval, but some are round and others square—the part to handle when stamping having the head of a lion, a human figure or a dragon in sculpture. Those three inches square are used almost exclusively for pictures and writings, and never for daily use. For all practical purposes they are seldom more than half an inch square.

The most famous seals in Japan are those of the Emperor—his privy seal and seal of the State. The old provincial seals now extant are those of Yamashiro, Chikuzen, and that of Zotoji (Buddhist temple), etc. These belong to the Nara period, being about two thousand years old.

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JAPANESE SETTLEMENT MUNICIPALITIES IN KOREA*

JAPANESE residents in Korea and China were gradually increasing after the war with China, and they increased considerably after the outbreak of war with Russia. Even prior to the Russo-Japanese war, Japanese residents, in the foreign settlements set apart at the principal open ports or cities of Korea and China, concerted measures for promoting their public interests and well-being by collecting a fee or contribution, thus forming associations which amounted to a sort of self-government.

These municipal associations not being recognized as lawfully constituted municipalities, could not enforce compulsory execution against those who neglected or refused to pay the fee or other levies ; nor could they issue public bonds for public works, or sue or be sued in the law courts.

With a view to advancing the public well-being of the Japanese residents in the foreign settlements provided in Korea and China, the Law relating to Japanese Settlement Municipalities was promulgated as Law No. 44, issued in March 1904, by which the legal status of Japanese Municipalities in foreign settlements of Korea and China was recognized, and they might be organized in case the Minister of Foreign Affairs deemed it necessary.

When the Residency General was established in Seoul, authority relating to the Japanese Settlement Municipalities in Korea was transferred to the Resident General, from the Minister of Foreign Affairs.

The Local Residents, who had been charged with consular functions when the Residency General was established, were also invested with power to control the Japanese Settlement Municipalities in Korea under the direction of the Residency General. By virtue of the provisions of Regulations for enforcing the Settlement Municipal Law, promulgated by a Decree of the Residency General issued in July, 1906, the establishment of Japanese Settlement Municipalities in Seoul, Pyengyang and the principal sea-ports was recognized.

A mayor of each Settlement Municipality was to be elected at a meeting of the municipal assembly, and the election was to be approved by the Resident General. But the election system not being free from defects, the Regulations for enforcing the Settlement Municipality Law were amended in May, 1908, by a Decree of the Residency General, and the mayor was thereafter to be appointed or dismissed by the Resident General only. Should the mayor appointed be a Government official, salary is not given to him.

The assembly's members had hitherto been elected from private individuals only, but Government officials, except

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those of the Residency, are now eligible to elect and be elected, by the amended Regulations.

At the end of December, 1909, Japanese Settlement Municipalities existing in Korea, were twelve, namely in Seoul, Chemulpo, Fusan, Chinnampo, Kunsan, Mokpo, Pyeng-yang, Wonsan, Masan, Taiku, Yong-san, and Shin-wiju. Of these, Seoul had the largest Japanese population, amounting to over 25,000, while Shin-wiju had the smallest, nearly 2,000.

In 1909, most of the mayors were appointed by the Resident General, except those in Pyeng-yang, Taiku and Chinnampo, who, however, will be replaced with men appointed by the Resident General as soon as their terms expire.

Since the appointment of mayors nominated by the Resident General, the administration in most of the Settlement Municipalities has shown better results, clearer understanding and greater harmony being maintained between Government authorities and the Municipalities.

In addition to the above mentioned Settlement Municipalities, the Japanese residents at places other than those provided as foreign settlements in Korea, conduct a kind of quasi-municipal administration by organizing *Nihonjin-kwai*, or Japanese Associations.

These associations, though not recognized as a juridical person by any Law, are yet authorized by the Local Resident to raise income for the expenses of the community by collecting fees from Japanese residents who are regarded as members of the association.

In some places, the Japanese residents organized so-called school associations, and fees collected from residents were designed to meet the expense of maintaining the schools. But these associations not being authorized to compulsorily levy fees or contributions for the expenses of public undertakings in the communities, were by no means juridical persons.

Accordingly, with a view to securing the healthy development of education for Japanese residents, Regulations concerning School Associations were promulgated by a decree issued by the Residency General in December, 1909, which provided that a School Association should be recognized as a juridical person, so far as educational work conducted by the compulsory levy of fees and other public dues from residents, was concerned; and the Association was also authorized to conduct sanitary matters according to the conditions of the locality.

The approval of the Resident General had to be obtained for establishing or abolishing a School Association or for alteration of its regulations; and the Regulations for giving effect to the Settlement Municipality Law were to be applied to the School Associations. These Regulations concerning School Associations came into force on or after January 1st, 1910. The number of Japanese Settlement Municipalities, School Associations and Quasi-Municipal Associations existing at the end of the fiscal year ending March 31, 1910 were one hundred one.

With the increase of Japanese residents in Korea and China especially after the war with Russia, the Regulations concerning Japanese schools in foreign countries specially appointed by the Government were promulgated in November, 1905, by a decree of the Educational Department of the Japanese

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Government. They provided that if a school maintained by a Japanese Settlement Municipality or other association in Korea was appointed by the Resident General, its qualified teachers were to receive the same privileges as those provided in the Regulations relating to solatiums to retiring teachers and pensions to the bereaved families of teachers.

Thus encouragement of teachers was provided and indirect measures to improve Japanese schools in Korea were taken. In addition to the schools specially appointed by the authorities, there were a number of schools supported by Japanese residents in Korea. In order to maintain uniform control and supervision of these schools as well as to establish connection between Japanese common schools in Korea and various schools in Japan proper, Regulations concerning Common Schools were promulgated by a decree issued by the Residency General in February, 1909.

In connection with these Regulations, the Educational Department of Japan grants students or graduates of Japanese schools in Korea the same privileges as those given to students and graduates of common schools in Japan proper by the Department decree issued in June, 1909.

In order to encourage education for Japanese residents in Korea, the school associations maintained by them were, as already stated, recognized as juridical persons in conducting educational work. Pecuniary subsidies are also given to Japanese schools by the Residency General.

The general state of various schools maintained by Japanese in Korea at the end of the fiscal year ending March 31, 1910, compared with the previous fiscal year is shown in the following table:—

Description	No. of Schools			No. of Teachers			No. of Students			No. of classes
	Schools appointed by Government	Schools not appointed	Totals	Male	Female	Totals	Male	Female	Totals	
Common School	18	82	100	281	80	361	6,713	5,921	12,634	318
Middle School	1	—	1	7	—	7	154	—	154	3
Girls High School	2	1	3	19	17	36	—	392	392	14
Commercial School	1	—	1	11	—	11	92	—	92	4
Academy	—	1	1	20	—	20	30	—	30	1
Kindergarten	—	7	7	—	18	18	278	240	518	13
Totals	22	91	113	338	115	453	7,267	6,553	13,820	353
1909	17	72	89	256	96	352	5,694	5,145	10,839	278

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ABOUT SILK-WORMS*

By I. HONDA

THE silk-worms reared at present in our country, are only a single species considered from the point of zoology, but through natural and artificial selections for many centuries, a large number of varieties have been established. These innumerable varieties are classified according to the number of 'crops' in a year as follows:—the annuals, the bivoltines and the polyvoltines; the annuals produce one brood, the bivoltines two and the polyvoltines more than three broods in a year.

Among these varieties the annuals are conceded to be the most profitable for silk growers, on account of producing the greatest amount of silk for a certain quantity of mulberry leaves given to them; the bivoltines produce the next greatest, and the polyvoltines the smallest amount of silk. While in feeding, the polyvoltines are the most vigorous and the easiest to be reared, the bivoltines are next; the annuals are rather difficult to be fed. In other words, the variety which produces the greatest amount of silk for a certain quantity of mulberry leaves, is weak, and those of the opposite sort are vigorous.

Varieties are often named after the colorations of their cocoons, namely, the white, yellow and green cocoon varieties. Those which are reared at present in Japan, are chiefly the white cocoon variety. Although the green ones were popularly fed formerly on account of their being healthy, now their feeding is very rare, owing to their producing an inferior grade of raw silk, which has not a bright lustrous tint.

Remarkable differences between the qualities of the filaments of the three kinds of the cocoons can not be found, but from the results of the comparative investigation concerning the boiling off of the raw silks reeled from these cocoons, we may conclude that the raw silk from the white cocoons has the least boiling off, while the others have the greater.

Still from the numbers of the moults during their life-periods, the silk-worms are classified into two kinds, that is, three-moult and four-moult worms. The former moult thrice from the time of hatching to that of spinning a cocoon, and the latter four times during the same period. On account of the fact that the latter worms produce a large amount of the better grade of silk, although they have longer 'cycles' than the former, they are widely reared, while the former are very rarely.

Lastly, according to the seasons of cultivation, the worms are classified into spring, summer and autumun breeds. Though this classification is popularly used, it does not mean that they are different varieties, but only shows the different seasons of their feeding The spring breed is allowed to hatch after the budding of the mulberry trees, the summer breed soon after the "mounting" of the spring worms and the autumn say, from the early part of August to the middle of September. The silk-worms reared in spring are almost all annuals, but according to colorations, sizes markings, and the shades of colors on the body, and whether the cocoon is large or small, long or short, oval or round, and whether its granulations are coarse or not, various names are given. Those which are widely reared for practical purposes, are only of two or three races, which are healthy, easy to feed, comparatively, and moreover produce good silk.

The silk-worms fed during the summer and autumn are the annuals, bivoltines, hybrids obtained by crossing the two, and, rarely, polyvoltines. So there are many names of the races, but only those

* From a Treatise on the "Silk Industry of Japan," by courtesy.

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conceded to be the superior ones are widely reared.

Generally, the silk produced by summer and autumn worms, is inferior to that of spring worms. Formerly the annuals were commonly reared, while the summer breeds were reared only in a certain district, and even they were nothing but the second generation of the so-called bivoltines.

But about forty years ago a method was invented, by which the eggs of the second breed of the bivoltines were preserved in a cool storage, and by this means the first breed is made to hatch in summer and the second breed in autumn.

The feeding season of the new worm is suited to the leisure of the farming classes, and by this rearing of silk-worms they may conveniently distribute their labors. On these accounts, the invention of the autumn breed has made active progress during a short period.

A natural cold cave, called *fūketsu* has been found in every district as a storage for the eggs of the annuals and bivoltines, which are taken out and hatched at any time, as one pleases, from spring to autumn. It is said that the fact that the recent sericulture in our country has brought forth such prosperity, is greatly due to the discovery of *fūketsu*.

A cave is often found in a rocky place in the volcanic districts, and the temperature is so low that even in the hottest day of summer it is below 40° F.

When the eggs are preserved in this cave, their nuclei are in the same dormant state in summer or autumn that they are in winter. If the eggs are taken out and kept at a temperature of over 70° F., they will hatch after one or two weeks.

In Japan we rear not only the domestic silk-worm (Bombyx mori L.) but two species of wild ones. There are several known species of silk-worms found wild in our country. The *Kuwa-ko* which has the same ancestor with the Bombyx mori, *Antherea yamamai*, *Antherea pernyi*, *Caligula japonica Moore*, and *Attacus cynthia Drury*. Among which we will speak about those which have practical use.

The *Antherea yamamai* is indigenous to Japan. Over one thousand years ago the silk-worm was already described, from which it is thought that the silk-worm has been known from the most ancient times. At the present time, silk-worms may be found in the forests of every district.

Their feeding was undertaken for the first time about ninety years ago in the prefecture of Nagano. Afterwards they were introduced into the neighboring districts. About forty years ago, their rearing was encouraged by the Financial Department, and along with the general rising of various other industries among the people, it became widely pracised in every district near the boundary of the prefecture of Nagano.

At Kita-azumi-gōri, Nagano, a guild called the Matsukawa-gumi was organized to carry on the enterprise energetically. But the attempt ended in failure, owing to the difficulties of the work of rearing silk-worms, and people became fully aware of the disadvantages of the undertaking, according to the circumstances of the districts.

At present the limit of the feeding sphere has become narrower, and the wild silk-worms seem to be almost the special product of Minami-azumi-gōri and Kita-azumi-gōri, in Nagano Prefecture, the business being practised by all the farming people of Nagano; they are reared to some extent in other prefectures, such as Ibaragi and Chiba.

According to the latest investigations, the number of the breeding houses in the prefecture of Nagano is two hundred sixteen and in the others about forty. The yield of the cocoons varies greatly year by year; the number collected in 1907 was some 8,435,800; their price also varies yearly and in the same year that of the superior class of 1,000 cocoons was about two and a half dollars.

The moths come forth the latter part of August or early part of September and lay eggs. For the preparing of seed, the cocoons which have a healthy pupa and thick layers are selected and placed in layers with a silk pedical upward in a shallow box. The moths usually emerge at the end of thirty or

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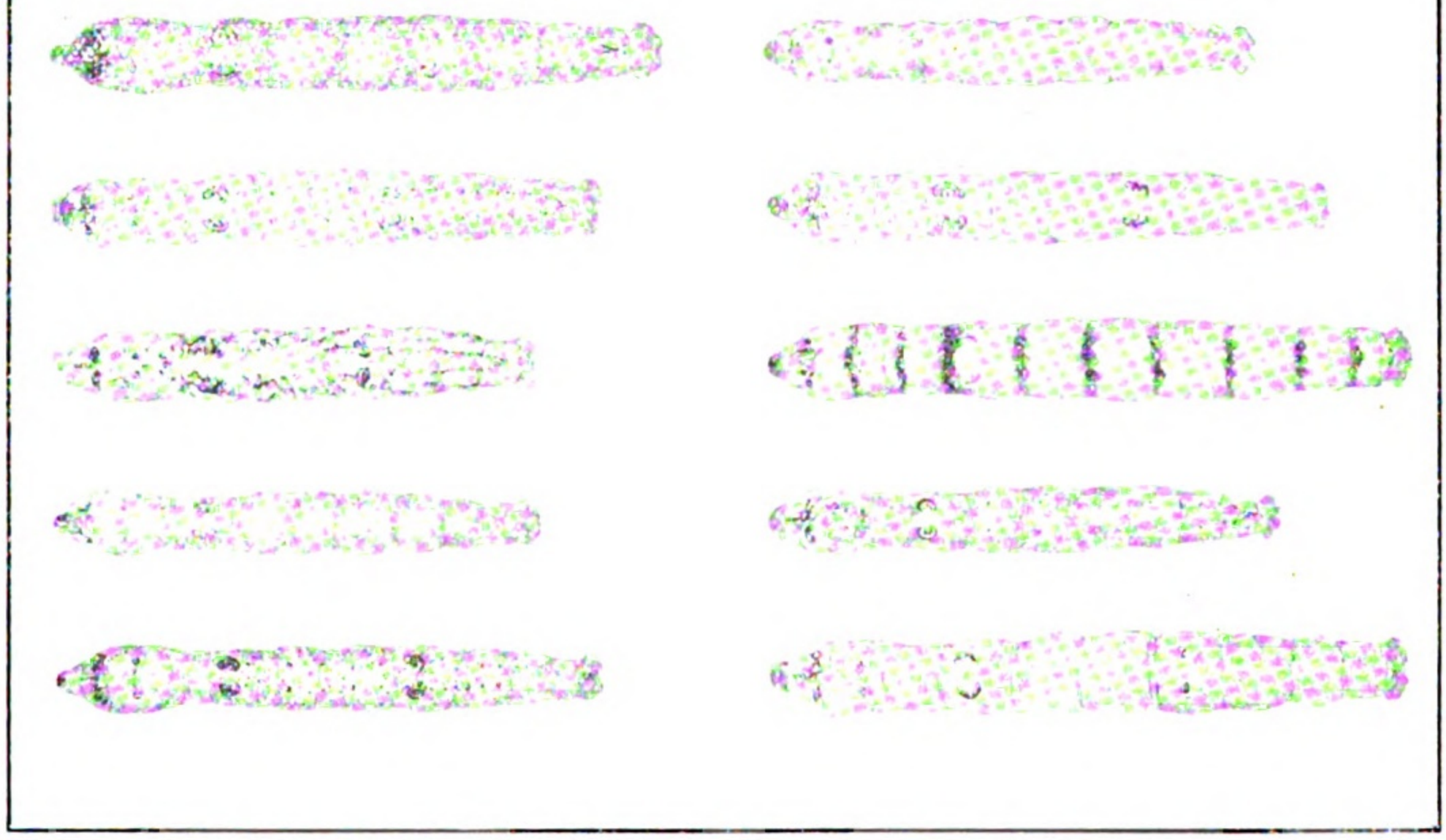
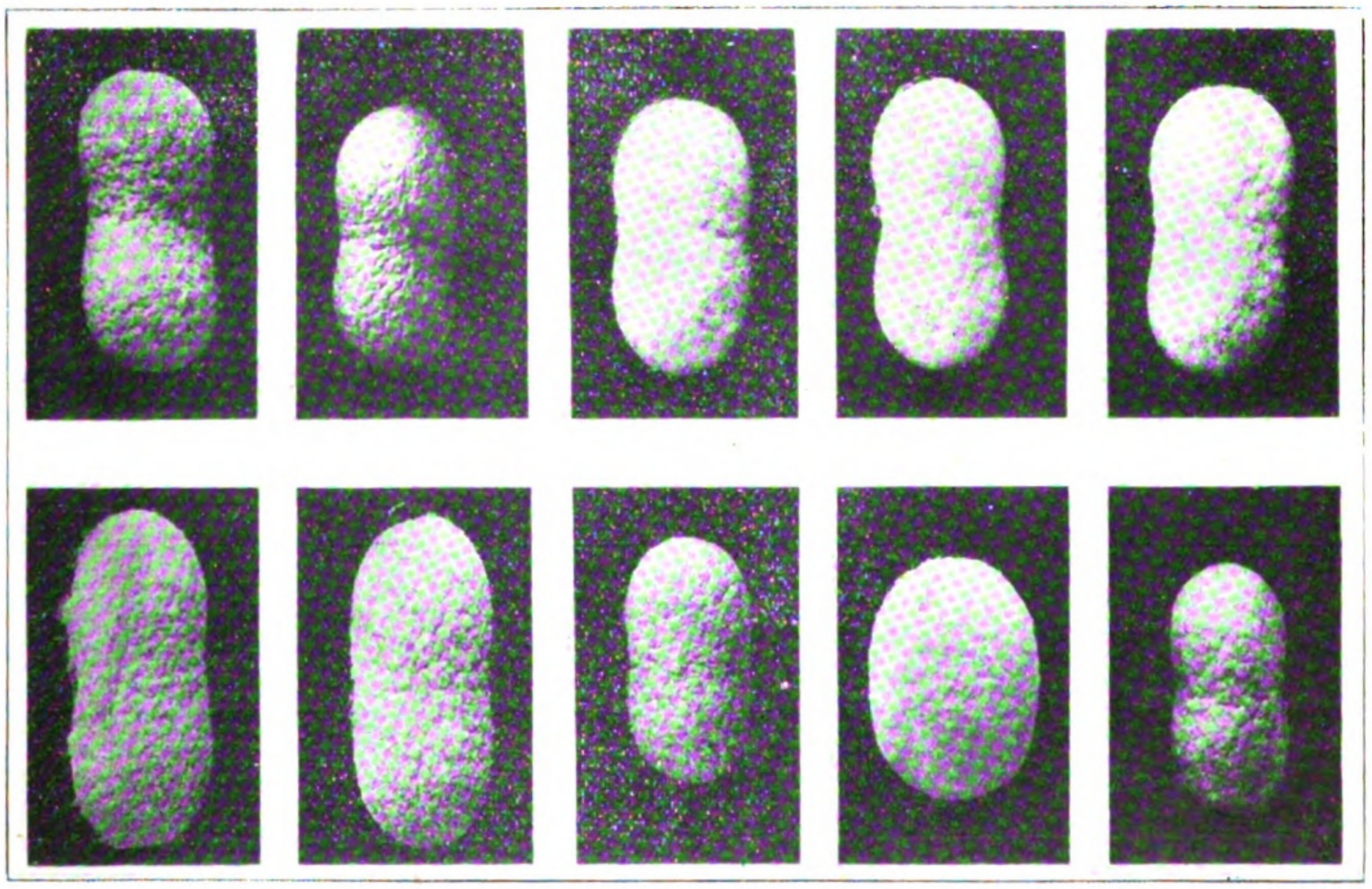


1 *Koishi-maru.*
2 *Ao-ziku.*
3 *Kasuri.*
4 *Kurohane-seihaku.*
5 *Araya.*
6 *Onizaka-maru.*
7 *Chinese.*
8 *Korean.*
9 *French.*
10 *Italian.*



SILK-WORMS AND THEIR COCOONS. *Les vers à soire et leur cocons.*
Die Seidenwürmer und ihre Gehäuse.

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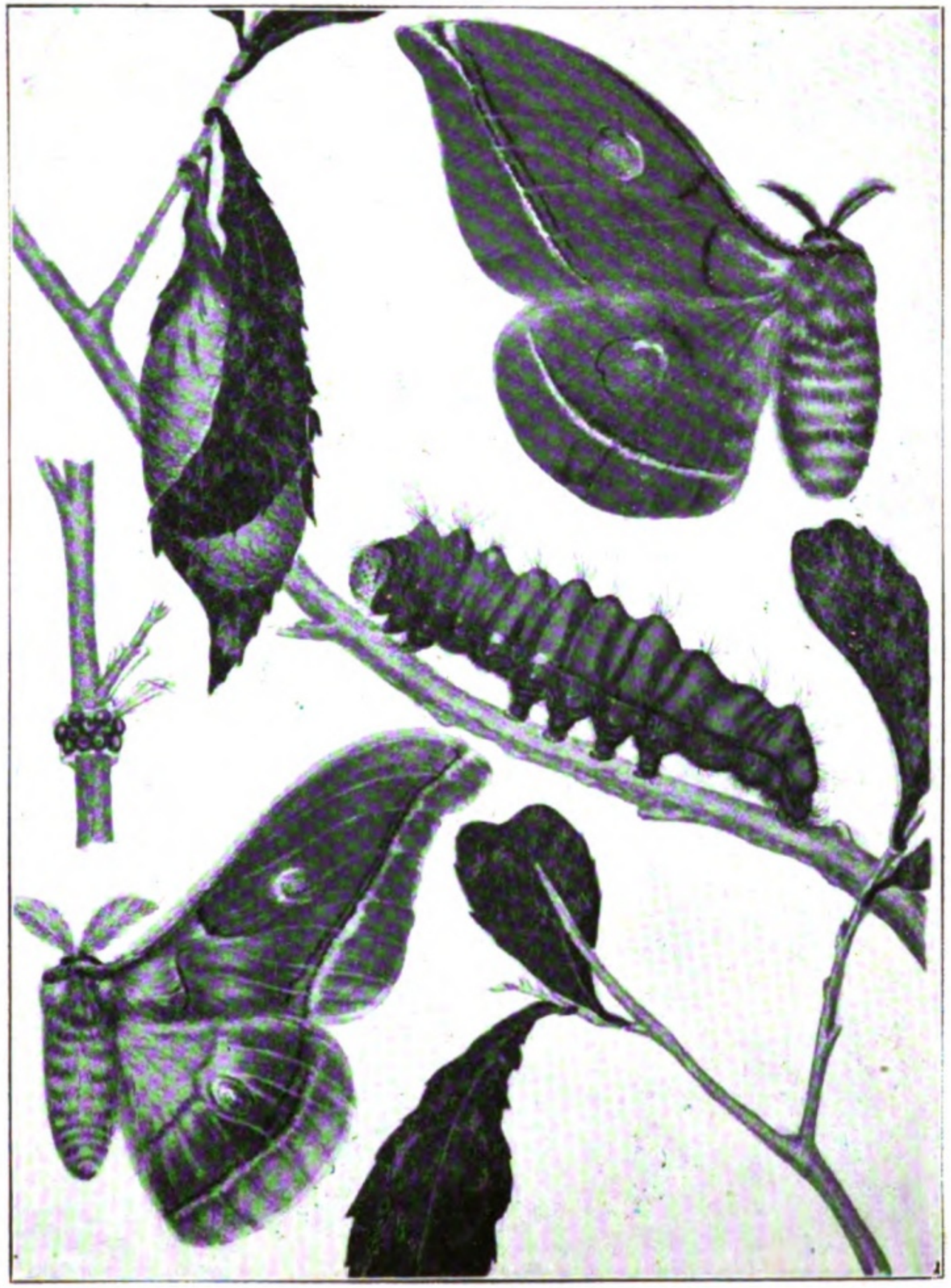

Antherea yamamai. WILD SILK-WORMS AND MOTHS. *Les vers à soie farouches et les phalènes.* *Die wilde Seidenwürmer und Motten.* *Antherea pernyi.*

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forty days after they have entered into the pupal condition. Their wings are a bright yellow, a brown transverse line runs through them and a large transparent eye-spot is on both the fore and hind wings. Their length is 30 mm. (male) and 37 mm. (female) One or two pairs of moths are transferred in a small bamboo basket, where the eggs are deposited. The moths are removed, and the baskets bearing the eggs are hung in a cool place, protected from sunshine, rain and dew. In January of the next year, the eggs are scratched off from the basket with the fingers and washed with clean water, and spread over a hemp-cloth stretched over a wooden frame, and are kept hanging in an airy place.

The eggs are nearly round and are of a dark grayish brown color. Before they are hatched they are pasted on the middle of a long piece of paper, ten to fifteen per each piece, in order to bind them around the branches of the food producing trees. This operation is practised when the first worms are hatched. A tree which spreads its branches about six feet receives some five pieces of the paper. Hatched larvæ distribute themselves over every part of the tree and grow by eating the leaves.

The newly hatched larva has a dull ochre brown head and light yellow body, but after bei g full grown, the color of the body changes into green and the subdorsal part of each segment is covered very coarsely with yellow hairs.

On account of the fact that the worms are fed in the open fields, the climate has so great an influence upon them that in the rainy years, many of them will die and moreover their cocoons have thin layers; in the years of drought the cocoons are of small sizes.

Although these climatic influences can not be avoided, the rearers notice the following points, while the worms are feeding; whether they are in want of food, owing to the incomplete growth of the leaves, or the worms having eaten them all by gathering together in one place, as sometimes happens. The rearers endeavor to keep the worms and the leaves in the proper proportion, looking after the food plants from time to time.

There are several enemies to attack the worms: sparrows, Manchuria great tits, cuckoos, field mice, squirrels, tree frogs, spiders, wasps, ants, etc. For protection against these enemies a kind of scarecrow is made here and there, a gun with a blank cartridge is fired off occasionally, trenches are dug out round the trees, and weeds under the trees are got rid of.

The mature worms finish spinning their cocoons in one or two days, then after three or four days the cocoons are collected. On account of the fact that they are colored so green and are so wrapped up with leaves that they are often overlooked, it is difficult to gather them. In general, a skilful gatherer may collect five hundred cocoons in one day.

Seventy per cent. of the total amount of worms distributed, is usually lost during the feeding season, so that about seventy thousand seed-grains are distributed among the food bushes in one *cho**, but the crop is only about twenty thousand cocoons.

The cocoons are of a bright green color and oval. Their length is 46 mm., their breadth 23 mm. on the average. The average length of the filaments taken out by unwinding a single cocoon is 520 metres and the average titre 5.41 denier. The thickness of the filaments of the cocoons is greatest in the outside layer and is gradually reduced in the innermost layers.

The *Antherea pernyi* originated in northern China, where it seems to have been reared from most ancient times, and was imported into Japan at first in 1875. At that time the worms were experimentally reared at Sapporo in the Hokkaidō, and in Tokyo. They excited the curiosity of the people and were gradually propagated into every district, but many of the rearers had no experience in the matter and reared them only for their own amusement. For these reasons, almost all of the rearers failed and were compelled to stop the work of feeding silk-worms.

* one *cho*=2.45 acres.

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The rearing of worms began in 1880 in the perfecture of Nagano, where the people fed them in the same way as had been used in the rearing of *A. yamamai*, and now Minami-azumi-gōri and Kita-azumi-gōri in the same prefecture are the most important among all the districts for the feeding of these worms. According to the investigations carried on in 1907, the number of houses of rearers of the spring breed is one hundred seventy, the crop amounts to 5,495,600 cocoons, and those of the autumn breed to ninety-seven, the crop being some 745,000 cocoons.

Besides these districts, the rearing is practised to some limited extent in various places in the prefectures of Ibaragi, Tochigi and the Hokkaidō.

The yield is so small that it is not necessary to describe it here.

A. pernyi appears twice a year. The spring breed comes forth in the latter part of May, matures after about 50 days and spins a cocoon. The moths appear at the end of 25 days after they have become pupæ, and lay eggs which will hatch after about two weeks.

The autumn breed emerges in the middle of August and spins a cocoon after about 40 days. The worms pass the winter in the pupal state and the moths appear in the early part of May of the next year and deposit eggs.

The wings of the moths are a yellowish brown and each of them has a transparent, circular spot surrounding which is a border of red and black lines. The body-length of the male is 32 mm., that of the female some 40 mm..

For the selection of the breeding stock, cocoons are thoroughly differentiated after they are gathered. The cocoons for the spring breed are placed side by side in a basket which is put away during the winter and the early spring, in a well ventilated and rather warm place, kept away from the direct sunshine.

When the moths appear, each one or two pairs of them are then transferred into such a bamboo basket as that used in case of *A. yamamai*, and lay eggs. The latter are scratched off from the basket with the fingers after two weeks. The autumn breed deposits eggs in the same way which are scratched off after one week. The eggs are oval, their diameter 3 mm.

For rearing the worms, about twenty eggs are pasted on each piece of paper and before hatching, they are distributed among the food shrubs in such a way that each piece is bound up and around the branches, with the eggs turned down, avoiding the direct sunshine. About 130,000 eggs are scattered in every *chō*.

After hatching, the rearers endeavor to keep a uniform distribution of the worms, looking about the feeding bushes from time to time, and also take care to protect them from their enemies. *A. pernyi* is more vigorous and less attacked by diseases than *A. yamamai*. On this account, it is less necessary to select carefully the feeding places.

Even in the most unfavorable conditions for *A. yamamai*, such as the luxuriance of foliage and too much rain, the former may grow up healthy and vigorous.

The cocoons are gathered several days after the worms finish spinning and being brown and just like the withered leaves, their collection is a troublesome work to any one without skill and experience.

The yield in every *chō* is from 20,000 to 25,000 cocoons. The cocoons of the spring breed have somewhat different qualities from those of the autumn breed; namely, the latter unwind with more difficulty than the former, so the spring cocoons are chiefly used for filature, while the autumn ones are used for breeding purposes. Their length is two inches, and their breadth on the average one inch.

The average length of the filaments of a single cocoon is 650 metres and the average titre is 4.86 denier. Their titre varies so that it is small in the outer layer, gradually becomes greater in the middle and then again small in the innermost.

Cocoons of the *Chōsan*, or *Caligura japonica*, are found wild in the forests of every district in Japan. There are none who rear the worms, but their cocoons are gathered, in Iwate, Fukushima, Tochigi, Nagano, Gumma, Yamagata

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and Miyagi Prefectures in the north-eastern part of Japan, and in Hiroshima and Okayama, in both of which they are found in large numbers, and in some districts of Kyushū and Shikoku in the south-western part.

The worms appear once a year. In the vicinity of Tokyo, the eggs hatch from the latter part of April to the early part of May. The larvæ feed on the leaves of camphor, chestnut, Rhus vernicifera, walnut trees, etc..

They mature from fifty to sixty days after hatching, moulting four times; they then come down from the trees to spin cocoons on the twigs of shrubs, three or four feet above the surface of the ground.

The cocoons are an elongated oval composed of net-work layers and one end is open. The moths come forth about August or September, and lay eggs on the twigs at the lower part of the trees that produce leaves for their food. The eggs will hatch during the next spring.

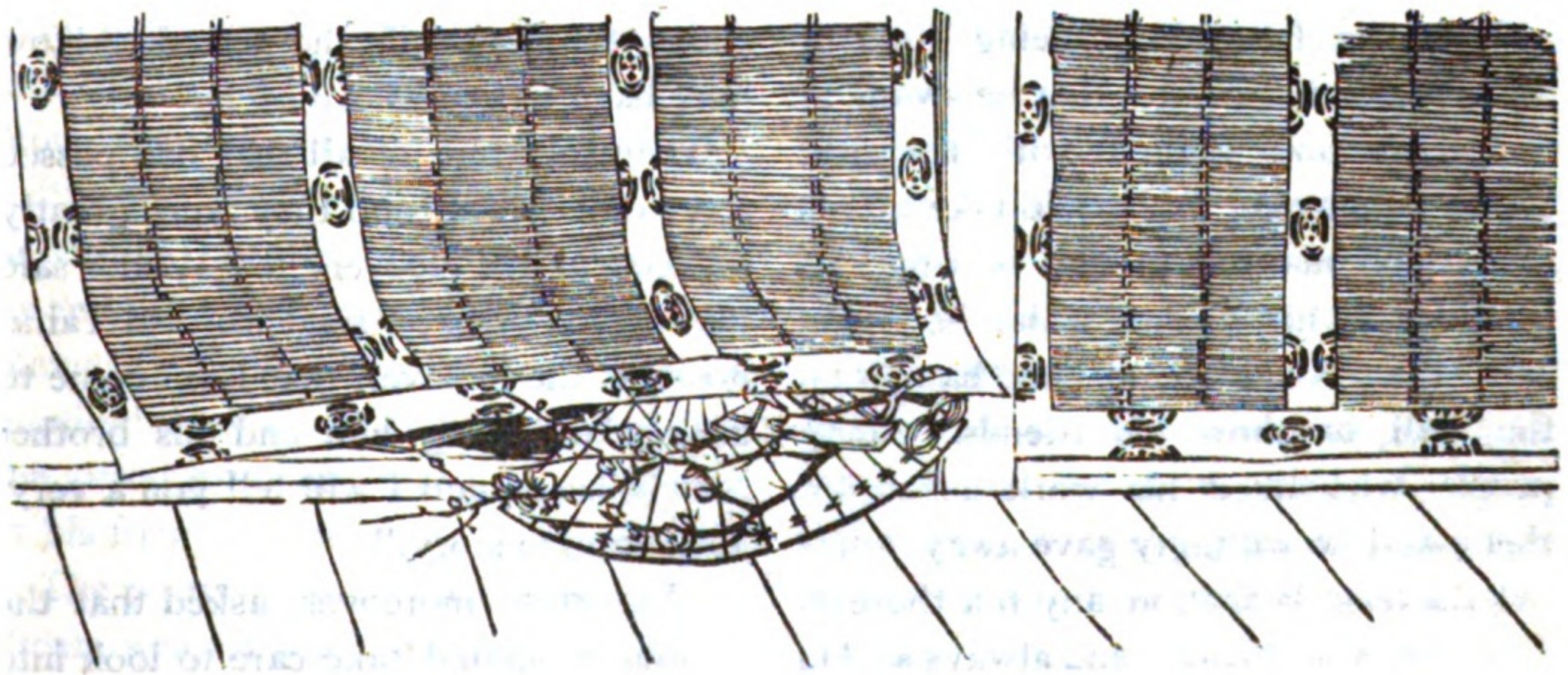
The moths have grayish brown colorations, with green lines on their wings. On each of their hind wings is an eye-spot whose inner side is bordered successively by concentric rings, differently colored, and their fore wings also have a grayish boat-shaped spot. The mature larvæ are green and provided with long white hairs. The cocoons of the worms, not being fit to reel, are developed into floss silk which is then either spun into threads or used for various purposes without being spun.

The cocoons may be gathered from July to May of the next spring. On account of the fact that when they are left in a field for a long while, their qualities become vitiated, the superior ones may be collected at any time until the autumn. They are boiled with a little soda at first, thus softened, and washed with water, they are pressed with a machine, and then stretched into floss silk, after the pieces of leaves et cetera have been picked away. The floss silk is hung in a room for drying. It is a yellowish brown, has a fine lustre, and is soft.

The amount of the cocoons produced, varies every year, according to the weather; but on the whole, the annual production is about 188,880 kilograms, that is to say, 50,000,000 cocoons.

Although floss silk is more or less in demand in the interior, the greater part is exported chiefly into France and Germany and next into England and Hong-kong.

According to the relation between demand and supply, the market price of floss silk varies so greatly as to be some $175 per 100 *kin*, when high, while it costs the half of that price, when cheap.



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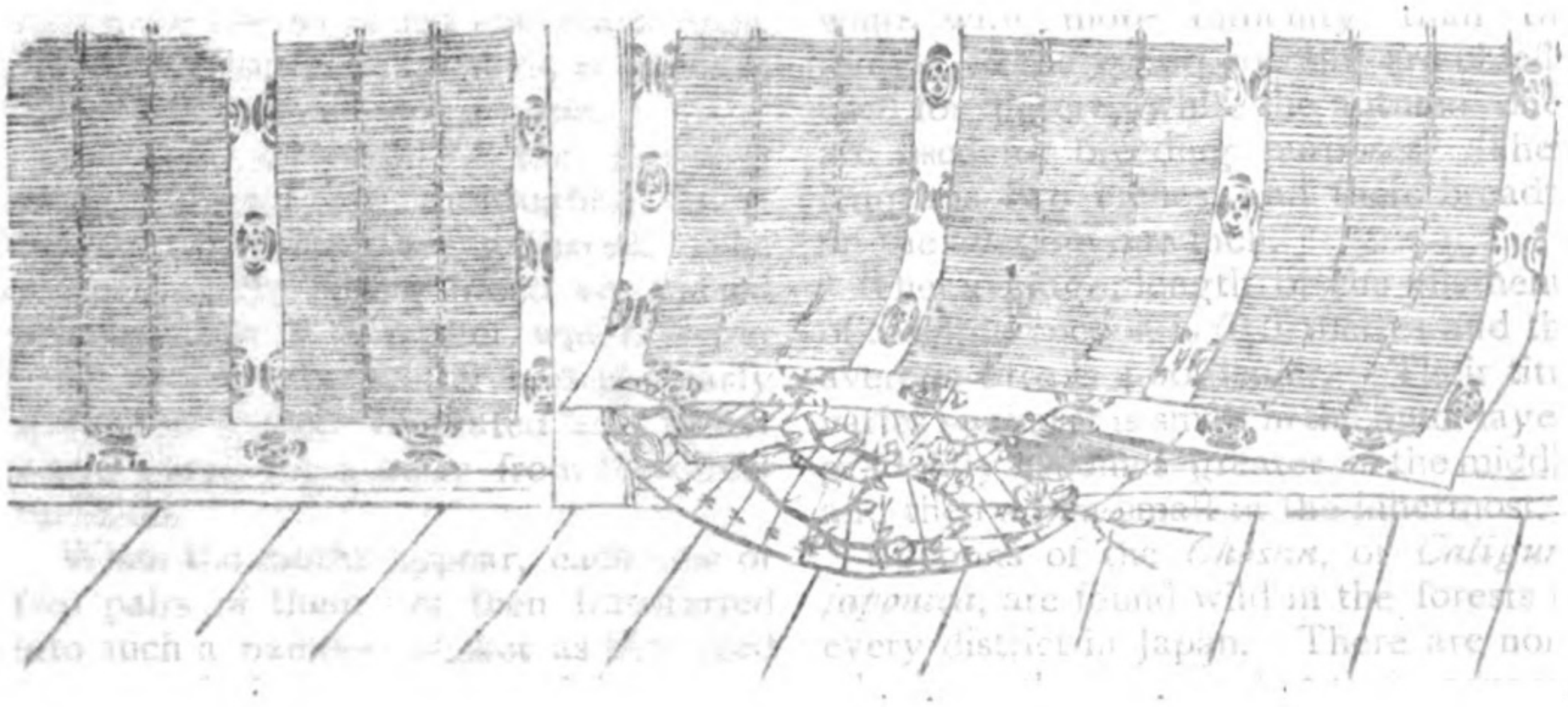
and Tyrgid Islands, in the north part of Japan, and in Hokkaido and Okayama, in both of which they are found in large numbers, and in some districts of Kyushu and Tsushima in the south-western part.

The worms appear here and there in the vicinity of Tokyo, the eggs hatch from the latter part of April to the early part of May. The leaves of the mulberry, white, black, etc.

They mature from fifty to sixty days after hatching, moulting four times during that time and coming down in the trees to spin cocoons on the twigs of shrubs, three or four feet above the surface of the ground.

The cocoons are an elongated oval and is open. The worms are about Augusta or five-tenths, and by usage one of these is allowed to every portion of the leaves that produce worms for their food. The eggs will hatch during the next spring.

The Japanese have their own colorations, which greatly vary in their varieties, necessarily by domestic usage, different grounds, and their fine twigs and leaves a greenish boat-shape. The worms have ten pairs of legs. The cocoons of fine worms,



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no-suke," the pedlar, "that I am come to life again. Bring him and his brother, and I will tell you a very strange story."

"The priest," motioned, asked first the pedlar's house, to see whether they were having a dinner at first moment necessary should take care to look into a room," and always said in "the best in a dream," and the people who liked his work asked for them, and he willingly gave away, without asking them or out the least hesitation, any put those on

"After dinner," asked the priest, as he sat up with wide-open eyes, "what things were brought," ... no more that life was not extinct. So they sat around and watched in this again. Bring him and his brother, and I will tell you a very strange story."

The priest motioned him of all that had passed; for they were since, and they were greatly relieved at his recovery. "Well," said the priest, "and now to Tanno-

his hand on his master's breast, found first his pulse very feeble still, and, finding a little warmth in the body, sat down and watched in silence for what might follow. In a few minutes the pedlar opened his eyes, looked vacantly around him, and then fixed them upon the priest. Memory returned slowly to him. He remembered his illness, and how he had been left by his companions; and, with a deep groan, he turned his face to the wall.

The priest, motioned to the pedlar to be still, and sat down to watch by the bedside. He felt sure that sleep was the best medicine which could be given to those in such a state. In this he was not disappointed. After a few hours' deep sleep the pedlar awoke, and, seeing the priest, asked him for food. Some was brought, and he ate heartily. He then told his story, and how he had been robbed and left for dead by the roadside. He had been a pedlar for many years, and had always been prosperous in his business. He had a wife and family living in a village not far from the city of Kiōto, and was anxious to get back to them as soon as possible. He had with him a box containing many articles which he hoped to sell at the capital, and had already got rid of a good deal of his stock. He had also a few pictures by well-known artists, which he had bought cheap from poor people who were glad to get rid of them for little or nothing, as they were not worth carrying back to their own country. Among these pictures was one by Kanō Motonobu, a celebrated artist. He did not, however, think much of it, as it was unsigned and unsealed, and was rolled up with a number of others. Being taken ill, after a week in bed he was so much reduced that he could not even hold up his head to look at them. He had, therefore, packed up all his pictures together, and sent them off by a porter, intending to look at them when he got home. He had not even unrolled the one by Motonobu, and knew nothing of its merits. He had been very ill indeed, and for many days his life was despaired of. His companions had left him, as they thought he was dying, and had taken with them all his money, leaving him destitute. He had been lying in this state for two days when the priest found him.

THE CAT IN A DREAM

Around the Hibachi

THE CARP IN A DREAM

NEARLY a thousand years ago, in the reign of Emperor Daigo, at the temple of Miidera in Omi, there lived an old priest named Kogi, a celebrated artist. He did not, however, like making pictures of Buddhas, landscapes, flowers, birds, and such commonplace subjects among painters in those days; but every time he was free from service, he enjoyed sailing a boat on the lake, and throwing fish he had bought of the fishermen back into the water, and watching them as they swam away, made sketches of them. By and by he became skilful in painting fish.

Often he fell asleep, being tired of drawing, and dreamed that he swam in the water and played with the fish. When he awoke, he would take up his brush and make a picture of what he had seen in his dream, which he would call "the fish in a dream" and hang it on the wall, to show his friends. Many people who liked his work asked for them, and he willingly gave away, without the least hesitation, any but those on "the fish in a dream," and always said in a joke, "The fish preserved by a holy priest should not be given to those merciless people who take life wontonly." Both his work and words were renowned everywhere.

Being taken ill, after a week he fell unconscious; his eyes closed and he was pronounced dead. His pupils were called together, and grieved over the death of their master. But when they were having a conference about preparations of the funeral, one of them, placing his hand on his master's breast, found that his body still retained a little warmth. So they sat around and watched in hope that life was not extinct.

After three days had passed, he drew breath, and sat up with wide-open eyes, as if awakened with a start. Looking about at his pupils, he asked, "How long have I been asleep?"

They told him of all that had passed three days since, and they were greatly rejoiced at his recovery. "Well," said the revived priest, "send word to Taira-no-suke, the believer, that I am come to life again. Bring him and his brother here in haste, and I will tell you a very, very strange story."

The priest, moreover, asked that the messenger should take care to look into the believer's house, to see whether they were having a dinner at that moment

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and the cook was seasoning some raw fish to make *sashimi*.

They wondered what that meant, but when the messenger went and looked into Taira-no-suke's house, sure enough, all his family sat at dinner, and what the priest said as to the cook proved true too.

Taira-no-suke listened with great wonder to the messenger's words. Thinking there was something strange in all this, he put aside his cup and chopsticks and hurried to the temple, followed by his brother and a servant.

Seeing Kogi sitting on his bed, he congratulated him upon his reviving. Kogi asked him if he had told Bunshi, the fisherman, to catch some fish.

"Yes, I did," answered Taira-no-suke, with a look of amazement, "and how do you know all that?"

"Well," said the priest, "listen to me and see if what I tell you is true. Bunshi brought to your house a basket of fish; one of them a red carp three feet in length. You were playing at checkers with your brother, and your servant, watching the game, was eating a big peach. When you saw the fish, you were greatly pleased and you gave three glasses of wine to the fisherman. Your cook came out and took the fish into the kitchen to make some *sashimi*. Now what do you say to that, friend?"

"It was indeed as you say in every particular," replied Taira-no-suke, and he and the others present were much perplexed at Kogi's tale, and persistently inquired how it had come to pass that the priest knew all that had happened at his friend's house.

The priest himself wondered that his dream was all real, and he told how, as he remembered it, when he could hardly endure his fever, he arose, and went out-doors leaning on a staff. In the fresh air, he felt recovered, quite as strong as ever, and as if he were a bird which had left its cage and flown back into the azure sky. He had walked on over the hills and fields, until he found himself on the bank of the lake. Looking at the clear water through which he could see small fish swimming, and pebbles on the bed, he thought he would take a bath, and took off his clothes and jumped in.

He had never been a good swimmer, but now he could swim about buoyantly any way he pleased. He thought, however, that man could never make himself as at home in the water as fish, and wished in his mind he could have enjoyed himself as well.

Just then a large fish at his side said to him, "What you wish is very easy to fulfill. Please wait a moment." And it went down swiftly into the deep. After a little while, there came up from beneath the waves a fairy-looking creature, mounted on the fish and clad in a splendid court robe, accompanied by a great retinue of fishes. She beckoned the priest and said: "I am a messenger from the Sea-God who liveth in the Water Palace. He heareth that thou hast shown a world of mercy toward the fish, and now thou wishest to be as at home in the water as they. So our lord giveth thee a suit of the Gold Carp's clothes, and permitteth thee to indulge thyself in the pleasures of the Water Palace. But take care not to be tempted by the nice smell of worms which are put on sharp hooks. Be sure thou dost not touch them, or thou wilt lose thy life." With these words, the fairy on the fish turned away and vanished into the deep sea.

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Struck with wonder, the priest looked about himself, and, lo! he was indeed a carp with golden scales all over his body. Trying to move his limbs, he found that they had been changed to fins, and he could swim about just as freely as a real fish.

Now he was beside himself with joy and he had quite a time sporting in the waves. When it was warm he rose to enjoy the cool, and when it was stormy he sank for security from danger. Sometimes, when playing near the shore at the outlet of the lake, he was alarmed by waders, and dived beneath the waters, upon which the green shadows of the hills and islands lay wavering.

Sometimes in the darkness of night, when people sailed in a boat on their way home from their nightly amusements in the old town beyond, he was aroused from sleep behind the reeds, by the boatman's oar.

Sometimes when the moon, rising over the mountains, shone upon the waters, he rose up to the surface for fun, to catch the floating "golden goblet," which, being nothing but a reflection, was broken to pieces and scattered about upon the waves the moment he touched it. At other times in the depth of night when all was still and dark, and he spied out with his longing eyes a dim light above, he floated, and drew near it, only to find to his disappointment that it was a fisherman's fire on the shore.

While thus amusing himself, he began to feel very hungry and he was going about in search of food, but found nothing nice, until at length he saw Bunshi, the fisherman, hanging down his fishing line over his boat-side. A bait was seen at its end, such a beauty, so big and red, and it smelled so nice. But he thought of the fairy's warnings. He thought who and what he was. To be attracted to a fish's food, how silly it would be for a man, for a follower of Buddha! He swam away. But after a while, finding himself so weary that he could no longer endure it, he looked at the bait again, and said to himself, "It seems quite impossible that I should be killed by only swallowing that little bait. Besides, the fisherman is my old friend; what should I fear?"

And he rushed at the tempting bait and swallowed it all. But the sharp hook was there, and he felt himself pulled up quickly out of the water, and Bunshi take hold of him.

He had cried out, "What do you do with me, friend?" but Bunshi, looking quite indifferent, put him into a basket he had in his boat, left the boat behind the reeds and took the basket with Kogi, or the carp, in it to Taira-no-suke.

Taira-no-suke who was playing at checkers with his brother on the veranda, was very pleased with it and told the cook to dress it at once. "Why, gentlemen," screamed Kogi with sorrow, "you forget me? Let me go back to the temple!"

In spite of all his efforts the people around seemed as heedless as the fisherman, and roared with laughter, clapping their hands. The cook taking him down into the kitchen, put him upon a board, pressed his head with his left hand, and took a glistening knife in his right.

Kogi struggled for his life, crying out, "Help! help! Why do you kill a disciple of Buddha?" but the cook pressed him all the tighter and was just on the point of cutting him, when he awoke with a great start.

All had listened with amazement to his strange story and wondered how all that the priest had dreamed could have corresponded to a nicety with what had actually happened before he awoke. Taira-no-suke hastily sent his servant home to throw all the fish back into the lake.

Kogi lived a happy life to a great age. When he died all his pictures of carp were thrown into the lake, in accordance with his will, and the fish in the pictures came out of the silk canvases and swam joyfully away in the water. So not a painting of carp, it is said, was left behind him. One of his pupils, Narimitsu, was reputed to have been gifted with his master's inspired secret, and it is written in an old book that once he painted some cocks and hens upon the screens of the Emperor Kanin's palace, which were so true to nature that a cock, when looking at the picture took them for rivals, and boldly attacked them.

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FROM THE JAPANESE PRESS

DR. JORDAN

Dr. David Starr Jordan arrived at Yokohama by the T.K.K. liner *Chiyō Maru*. He was met and interviewed by a large number of Press representatives, to whom he expressed himself freely. Naturally the question of peace was the chief topic. Dr. Jordan gave various reasons why he was in favor of the peace movement. Biologically he showed that the superior animal comes from the superior species. War meant the destruction of the strongest elements of the belligerent nations, and thus the loss to the world was incalculable. It is an error to attribute the downfall of Rome to degeneracy; its true cause lay in the loss of the strongest element of the nation through constant wars. If all countries desired to be truly strong and happy, war must cease. He believed that war would not be so easily fomented in future. European countries were groaning under a heavy burden of national loans which aggregate $26,000,000,000, entailed by wars in the past. Further, wars meant ruin, irrespective of their final issue. International relations may be strained but no country would lightly plunge into war. All international disputes would be adjusted by means of arbitration. For this reason he was in favor of the Anglo-American General Arbitration Treaty and adverse to the amendments suggested by the Senate. He would have Japan participate in the treaty. The war-scares circulated in the United States were all false. They were nothing but the creation of shipbuilders, etc., who circulated false rumors to delude the people and to coerce the Government with a view to advancing their private profit. The American-Japanese war-scare was a production of these mischief makers, who were not limited to the United States, but also existed in European countries, where they circulated war-scares for similar purposes. Intelligent men should not lend their ears to such people, but should endeavor to put a stop to them. The defensive works on the Panama Canal were entirely useless. Responsible authorities often made silly blunders and this was an instance.

The Professor upheld his refutation of Admiral Togo's statement, made in New York, as to the necessity of warships for the maintenance of peace, and said that armaments spelled ruin to a nation as the existence of destructive arms always reminded one of wars. He refuted the Admiral's view because he was convinced of its error, but it did not lessen an iota his high admiration of the great personality of Admiral Togo.

Replying to a question on the anti-Japanese agitation on the Pacific Coast, Dr. Jordan said that Japanese laborers did not join the Labor Unions, and they drove out the white laborers by competition. This naturally aroused displeasure. He thought it would be to mutual profit to prohibit the emigration of Japanese laborers for the time being.

Dr. Jordan delivered two addresses in the Auditorium at Karuizawa before large audiences under the auspices of the Peace Society. To any one who has read "Norman Angell's" *Great Illusion*—a work that has thoroughly exhausted all that can be said on the desirability and the proximity of international peace—there was nothing new in Dr. Jordan's speeches. But nevertheless the addresses delivered were both interesting and lively. After pointing out what has been insisted on by many writers and speakers for centuries, that civilisation and war are logically irreconcilable, Dr. Jordan went on to show that from the day when the fashion of borrowing money wherewith to carry on war commenced, its ultimate cessation was assured. National debts during the past hundred years have been moving up to enormous figures and the time is not far distant when the taxpayers in the various democratic and

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semi-democratic countries will refuse to allow their hard-earned money to be squandered by bellicose Governments as a cure for wounded pride. Dr. Jordan quoted a great many facts to show how appalling has been the price in the sacrifice of valuable lives that each nation engaged in war has had to pay, whether victorious or defeated. He rightly observed that it is not the weaklings nor the dull-witted who have made the best soldiers, but the very pick of mankind, and in many cases these have been relentlessly mown down like grass and it has often been impossible to find men equally capable to take their places. To the fall of the Roman Empire on account of the decimation of Roman citizens, and to the heedless destruction of the flower of the French nobility and gentry by Napoleon's unquenchable thirst for glory, Dr. Jordan alluded in an eloquent and telling manner.

One reason Dr. Jordan deduced to show that peace is at hand was the fact that no nation can go to war without borrowing and the chief money-lenders, Dr. Jordan thinks, would be averse to lending money to either Germany or England for war purposes against each other. This is very doubtful. Money-lenders in past times have never regarded large loans in other than a business light, and as long as a country's credit is good, as is that of both Germany and England, the difficulty to which Dr. Jordan referred would not be felt. Money-lenders certainly will not be the first to call for a halt in the increase of armaments.

It is very much to be regretted that when pleading the cause of peace Dr. Jordan did not avoid making remarks that aroused considerable hostility in the minds of some of those who listened to him. He alluded to the Czar of Russia in such an offensive way that the Secretary of the Russian Embassy walked out of the Auditorium, and he referred to the Emperor of Germany in a manner that any German present would certainly resent. Though the fact was intimated to him before he delivered his speeches, Dr. Jordan does not seem to have realized that he was addressing a cosmopolitan audience. It is a pity that there should have been any jarring element in a meeting that was convened for the purpose of promoting good will among mankind. One of the audience, in commenting on what had occurred, said: "Dr. Jordan seemed to think that he was addressing an American audience in the United States." Unfortunately Dr. Jordan is not the only man who forgets that Karuizawa is a cosmopolitan summer resort and that the beating of national drums is out of place and calculated to give offence to certain sensitive persons, while appearing quite harmless to others.

—Japan Mail.

DR. JORDAN AT WASEDA

A welcome meeting was held in honor of Dr. Jordan in Count Okuma's residence at Waseda. Count Okuma addressed the guests briefly as follows:

"We heartily appreciate the labor of the professor who has brought to us the message of peace over the Pacific ocean. It was the United States that introduced Japan to the world, and the friendship between the two countries originated from this peculiar relation. It is regretable that the international relations among the powers are not so satisfactory as we desire and especially the conduct of Japan is the source of suspicions and misunderstandings to Western countries. It would give great happiness to Japan were the professor to disperse misunderstandings of this sort"

Dr. Jordan replied that the friendship between the two countries was as complete as could be desired and the troubles which would occur occasionally were something like a family quarrel which was the result of too close a unity. It was for the diffusion of peace that he came to Japan. The powers were now suffering from the poison of armaments. Of course armaments were necessary to a certain extent, but it was due to the lack of confidence in one another that the powers would vie for the useless expansion of arms. Since the peace of a family or of a country could be

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obtained there was no reason why peace of the world should be impossible. There was not a single soldier at the border between America and Canada, but there was no uneasiness there for the maintenance of the integrity in both countries. The General Arbitration Treaty to be concluded between England and America might be regarded as the dawn of the peace of the world. The professor hoped that in case America made a similar proposal to Japan the latter would consent to it so that the evils of war might be prevented.

—*The Yomiuri Shimbun.*

STUDENTS' VIEWS

A party of Imperial University students travelling by the Yamanote Electric line were heard eagerly discussing the topic of international peace which is now so prominently before the public with the advent of the learned messenger of peace from California.

One of them was distinctly a skeptic on the blessed idea of universal peace. According to him, such hope extended to men, would simply degenerate them and make them effeminate. Self-protection presupposes a danger of struggle, and it is with such contingency in view that men are led to be on the alert in keeping themselves well provided against a menace. So it is with nations. The struggle for existence is the law of nature. The survival of the fittest is effected through the process of a struggle of some form or other.

Another student broke in and said that an Englishman who heard Dr. Jordan, at Karuizawa, told him that the epithet that the learned biologist applied to the Czar was by no means conducive or helpful to the cause of international peace which he had come to preach.

The third one remarked that Jesus and his followers have been preaching peace on earth for two thousand years, but increase of armament never stops!

—*The Tokyo Nichi-Nichi.*

RUSSIA AND JAPAN

The disputes which have occupied so much time and controversy since the war between Russia and Japan, have at last been settled by a thoroughly friendly process. Both sides claimed that they had valid legal grounds for their demands, but there did not seem to be much prospect of these claims being finally admitted by either. In fact the dispute did not at all promise to approach a settlement, and as these problems, though intrinsically small, could not be left unsolved, it was finally agreed that the purely legal phases should be set aside, and a settlement effected on the basis of a total payment by Japan amounting to $225,000 together with $65,000, which latter figure represents compensation to the owners of forty private houses at Port Arthur. On the other side of the account was placed a sum of 60,000 roubles, which Russia is to pay by way of compensation for the *Kompira Maru* and the *Miye Maru* which had been improperly seized. Moreover, the Japanese Government agreed to hand over the *Angara* to Russia, although that ship's character of hospital vessel had been vitiated by some of her actions. The Emperor of Japan, in addressing the Czar, described the above settlement as the outcome of a sincere desire on Japan's part to remove all sources of friction between the two Empires, and the Russian Sovereign replied in equally courteous terms. The whole affair reflects great credit on the parties concerned, and constitutes another proof of Japan's determination to cultivate the friendliest possible relations with her great neighbor.

—*Japan Mail.*

THE JAPAN-RUSSIAN ASSOCIATION

The Japan-Russian Association which was organized under the Presidency of the late Viscount Enomoto, in 1902, and temporarily suspended owing to the outbreak of war between the two countries has now been restored to its activity, with a Prince of the Blood as its head. A general reunion of the Association was held at the Seiyoken Restaurant, Tsukiji, when Count Terauchi and Baron

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Goto were elected respectively as the president and vice-president. After adopting the revised regulations, the members sat down to a dinner and a toast proposed by the newly elected president for the bond of amity between the two nations was enthusiastically responded to by those present.

—*The Choya Shimbun.*

THE JAPANESE IN CALIFORNIA

Mr. Uchigasaki, who recently returned from abroad, is quoted as saying that while travelling through the United States giving a course of lectures at various places, he came in contact with many Japanese residents. The Japanese residents in California, he thinks, have undoubtedly scored a success, not only in agriculture but in all sorts of manufacturing industries, excelling the white laborers in skill and in perseverance.

The Japanese in the United States are active both mentally and physically, probably owing to the free development of their mental and physical capacity, unrestrained by old customs and traditions. The *Táiyo* and other magazines are in good demand, the majority of them taking an interest in home politics, economics and diplomacy.

The bright side is, nevertheless, counterbalanced by drawbacks. On the dark side may be stated that over eighty per cent. of them squander their hard-earned money in gambling and they are also prone to break their contracts. They also sadly neglect the education of their children. Japanese children contract undesirable habits by coming in contact with the white children and become ungovernable and spoiled.

The prospects of Japanese immigration to California are hopeful, and past achievements are worthy to adorn a page in the history of civilization of this country. Of all the students he met abroad the Americans were most active and endowed with the spirit of independence. They were not ashamed to serve in low callings to earn money to enable them to prosecute their studies at college. On the contrary the Japanese students abroad betray a sad lack of courage. They keep themselves confined to their rooms with their fellow students and seldom associate with other nationals.

—*Japan Mail.*

GREAT EXHIBITION OF 1917

It is stated that more than 120 architects, have personally investigated the grounds of the great exhibition which is to be held in 1917, with a view to competing and submitting designs for the buildings. Quite a number of foreign architects have entered the lists, and among them is Mr. Gardiner, of Tokyo. A German has sent for the plan of the grounds from Germany, and intends to compete.

—*The Yomiuri Shimbun.*

POTTERY SHOW

The Keramic Exhibition now going on at the Fine Arts Society Building, Ueno, is attracting a very large crowd every day. There are many interesting exhibits for use and decoration. The loan collection of old Korean keramics is worth a visit for anybody. There are some rare pieces of special merit. They have been loaned out of the collection of Prince Yi, of Chosen.

—*The Tokyo Nichi-Nichi.*

TO DR. JORDAN

Professor S. Suehiro, of the Kyoto Imperial University, has written us a letter with regard to Dr. Jordan's mission, which appeared in yesterday's edition. We give below a summary of his letter.

"Although I feel deep gratitude to Dr. Jordan for his unselfish and tireless efforts for the peace movement, I cannot help speaking of the points in which I disagree with the learned gentleman. Dr. Jordan advocates a general arbitration treaty as the most effective means for the limitation of armaments and also for the abolition of war. But the difficulty and almost impossibility of concluding a general arbitration treaty is well demonstrated by the recent attempt of the United States and Great Britain to conclude what they termed a general

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arbitration treaty, which is in reality, however, not of a general nature. The United States and Great Britain are peopled by the same race and equally exposed to enormous dangers by coming in collision with each other, yet even these two nations find it hopeless to negotiate a general arbitration treaty in its true meaning. How can Japan and the United States succeed in what those kindred nations have failed to do? Even were it possible to effect a general arbitration treaty, it is a matter of primary urgency for the peace advocate that he should endeavor to eradicate causes that lead to international hostilities rather than try to find the means to settle the differences. I hope Dr. Jordan will ponder this point. Between the United States and Japan there are unfortunately two things which stand in the way of true peace. One is the anti-Japanese feeling in America; the other is the Manchurian question. That the United States should treat the Japanese in her land differently from European immigrants is decidedly most unjust. In Manchuria our preferential right, without infringing upon the principle of equal opportunity, is a fact internationally recognized. The United States' attempts to oust Japan from this position is most unfortunate for the peace of the two nations. I hope Dr. Jordan will direct his efforts more vigorously for educating and enlightening the American people with a view to making them treat our people as the equals of Europeans, and respect our position in Manchuria."

—*The Osaka Mainichi.*

ADMIRAL TOGO'S ENGLISH

From the Army and Navy Journal we quote the following:

Army and navy officers who have become discouraged in their attempts to entertain Admiral Togo in conversation will appreciate a story told by a Washington diplomat. The silence of the Japanese naval hero was a general topic of conversation. A diplomat who had known Admiral Togo prior to the Russian-Japanese war asserts that up to the time when reporters attempted to interview him on board his ship about the war, he spoke English fluently. When the reporters asked about Japanese plans and sought for other information the Admiral could not understand a word they said, and was utterly unable to say a word in response. The reporters noticed, however, that his table and desk were strewn with English magazines and text-books. As the Admiral lived in England from 1871 to 1878, it is not unlikely that, with his largely receptive mind, he laid away a good store of the language of Shakespeare. The above anecdote of Count Togo may afford a hint for our officers when they are abroad and approached by newspaper men for opinions on delicate questions. They may fall back upon linguistic lockjaw as a way out.

—*Yorodzu Choho.*

SIR ROBERT HART

In the lamented death of Sir Robert Hart, Japan loses one of her most upright and strong friends. His death is, of course, an irreparable loss to China. But it is not only the country to which the distinguished service of the great man had been directly rendered that feels the loss of his guidance and advice, but it is the whole of the Far East and of all the outside nations having interests therein that are keenly conscious of the consequences of the departure from among us of a mind so ripe with oriental experiences built on the typical foundation of the Anglo-Saxon education.

The international character of the service rendered by the late Sir Robert is more than proved by the number and varieties of decorations and honors given him by different governments. During his lifetime, he received twelve European decorations and one from our own Emperor in recognition of his valuable services. They are mostly of the highest grade. Our Emperor decorated him in 1907 with the First Class Order of the Rising Sun.

Sir Robert was known for his integrity of purpose and fairness of his

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judgment. In giving nearly the whole of his highly useful life to China he has made a very valuable contribution to the cause of humanity at large in the wise and cautious guidance of the international relations of the country he was serving. The position of the Inspector General of Customs was practically that of a foreign adviser to the Government of Peking. Much has been written of Sir Robert's great work in building up the system of Chinese Customs to what it is at present, but his value and influence in guiding China's foreign policy in general remain still to be written. His life and work constitute one of the most prominent landmarks in the History of the Far East.

—*The Tokyo Nichi-Nichi.*

JAPAN AND RUSSIA

The newest and the clearest proof of cordial friendship now binding the two nations of Russia and Japan which has been demonstrated by the retrocession by us of the *Anegawa* to the Russian Government is causing a good deal of fear and suspicion among those who would read some ulterior motives into our actions and those of Russia.

Through their colored glasses the returning to Russia of the ship just mentioned appeals to them as a demonstration of a concerted action on the part of both nations in their future policies of aggression in Manchuria and in Mongolia. They would look upon the event as a seal placed on the allied and united action of Russia and Japan which will be taken at some future occasions for advancing their own interest in that part of the territory of China where her sovereignty exists only on paper or by the very dint of the balance of power kept up on account of international rivalries.

Their feelings of distrust and suspicion, groundless as they are, should never be lost sight of by our Government as well as by the nation at large. We have repeatedly made a declaration of our attitude and intention concerning the maintenance of our own interests in Manchuria, but those wearing the colored glasses refuse to repose confidence in our words. We have done nothing up till this moment that would give them real cause of apprehension, but they refuse to credit us with what we have repeatedly and openly declared before the whole world.

While we would not interfere with their mental attitude or their mode of thinking, we feel it our duty to point out to them that their very efforts to alienate us from the Chinese people may result in menacing the peace of the Far East. To stand up as the champion for China's sovereignty and integrity of her territory is all right if it is performed without an attempt to call up a bugbear in the Chinamen's sight; but when this is indulged in by false interpretations of a certain act or by misrepresentations, it can have only one result of sowing the seed of distrust which may ultimately endanger the peace of this part of the world.

—*The Tokyo Nichi-Nichi.*

MR. OKURA'S FINE ART MUSEUM

Mr. Okura's Fine Art Museum in the premises of his mansion at Aoicho, Akasaka, which is rich with rare and valuable fine art treasures will be shortly presented to the Ministry of the Household.

The Choya Shimbun.

PROPOSED ESTABLISHMENT OF A GERMAN UNIVERSITY

It is reported that German Jesuit priests are collecting a fund with a view of establishing a German University in Tokyo. This is in accordance with the decision arrived at by a meeting of Jesuit bishops in Germany. It is said that this educational project was prompted by the success attained by the Morning Star School, in Tokyo, which is under the management of the French missionaries. The French missionary school has gained a good reputation for its efficiency.

—*The Osaka Mainichi.*

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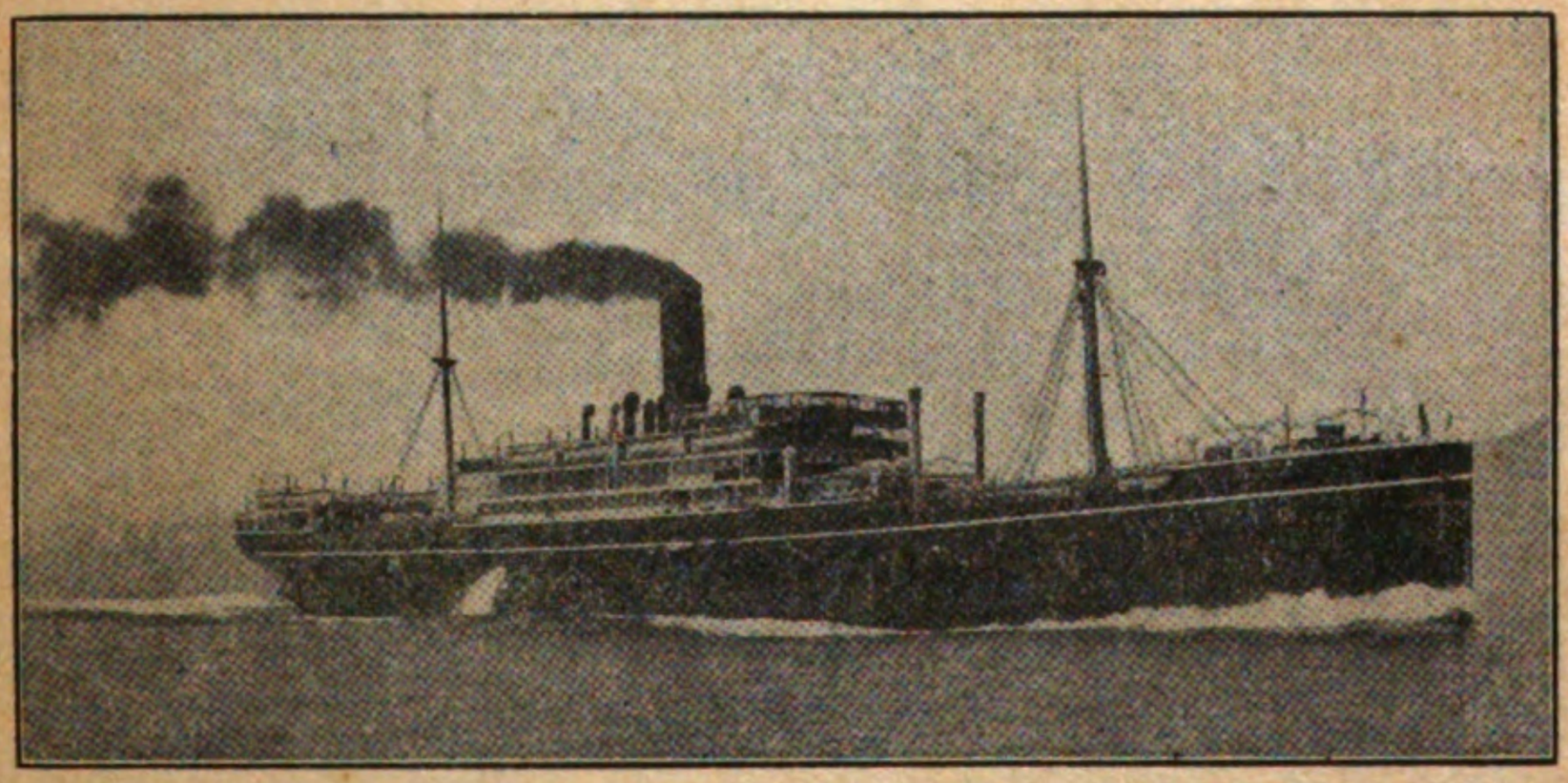

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